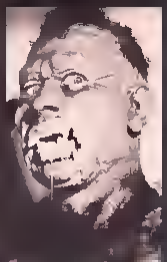

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fantastic
VOL 1 • NO. 2
50¢
MONSTERS
OF THE FILMS
OR YOUR LIFE REFUNDED!
HORROR G
-D HORRORS
OME ALIVE
SIDE!!

WORLD'S GREATEST MONSTER MAGAZINE



Witches with satchels riding brooms through the night orange yellow pumpkins grinning eyes glowing bright on Fools black cats and goblins and fiends here come the monsters—it's Halloween.

And if young Frankensteins Draculas and Wolf Men parading throughout darkened streets armed with packed bags of candy and mischief aren't enough for you this time of year we here at *FANTASTIC MONSTERS* have scared up an additional cauldron ful of creatures and lurking horrors to came toppling at your waxed windows in this speeial Halloween issue.

But it's a treat not a trick you're in for when you unlock the squeaking door to Karloff's Castle and step into the strange and wheeky realm of The Twilight Zone The Devil's Messenger is there to conduct a tour which includes a lunch break where 3 D terrors come lurching off the pages at you

If you find you have trouble returning to This Island Earth we've got Captain Marvel on stand-by to flash to your rescue

Unless that is he's too busy battling Varno

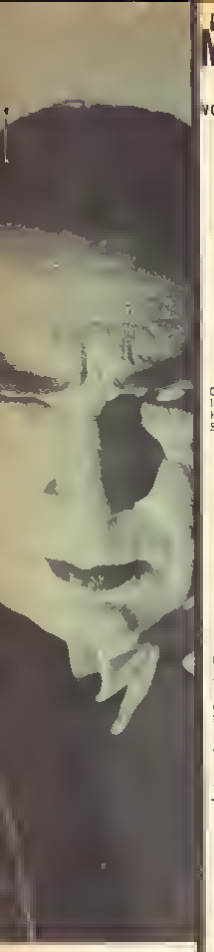
However we think you'll survive even this chill chocked issue Remember the old saying There's nothing to fear but fear itself — and that's enough

THE EDITORS



Keep your spirit up by reading FANTASTIC MONSTERS

Face it — this is the magazine with the new wrinkle



We guarantee you'll go bats about this issue

Fantastic
MONSTERS
OF THE FILMS

VOL 1 • NUMBER 2



COVER: From American International's Pictures HOW TO MAKE A MONSTER

RON HAYDOCK
editor

PAUL BLAISDELL
editorial director

BOB BURNS
research editor

JIM HARMON
associate editor

CREDITS & ACKNOWLEDGEMENTS Kirk Alyn Larry Byrd Cayuga Fred Lon Chaney Jr CBS TV Columbia Pic George Fa Sher Kenneth Nerts, MGM Mike Moor Milton Moritz NBC Radio Jill Pearsan Vincent Price Republic Pic Bob Smith Glenn Strange Universal Pic Warner Bros Mark Tenser

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TWIN SHOCK SHOW

A night at your local theatre with Crown International Pictures' latest and greatest offerings is a guaranteed of thrilling monster mayhem and chilling outer space jitters





Varan The Unbelievable Monster

With film stars Myron Healey as Commander James Bradley and beautiful Japanese actress Tsuruko Kobayeshi as Anne his wife, the incredible beginnings of *Varan the Unbelievable* take place on one of the smaller islands of the Japanese Archipelago where Bradley is conducting experiments to change salt water into fresh.

In his experiments Bradley uses untested chemicals much to the chagrin of the natives of the island. They tell him that legend says a giant prehistoric creature lies beneath the water of the lagoon and warn him that his experiments may disturb the feared monster.

Bradley ignores the warning.

And the dreaded sea beast *Varan* rises from the salty floor of his kingdom its chaotic behavior resulting in total destruction of everything and everybody before and around it.

Army units pour all their fire power into the reptile to no avail. Then suddenly as it arose *Varan* disappears beneath the waves again. Bradley and his men wonder where it will strike next—and they don't have long to wait to find out.

The city of Onida becomes the playground of the legendary monster. All the inhabitants are evacuated and hundreds of army units begin their all-out war on *Varan*. Every modern weapon is used—heavy artillery, rockets, planes—but again to no avail.

Bradley arrives at the conclusion that if his chemicals were responsible for *Varan* leaving the lagoon, possibly a heavier concentration explode it directly on him will destroy the monster.

Bradley's plan appears to succeed but not until we see most of the Japanese city destroyed. At least for the time being the monster is repulsed having retreated back to its under water home.

But is it dead? Will it appear again? No one really knows!



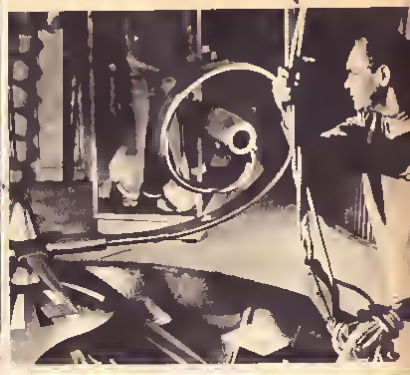
(Above left) Stars Myron Healey and Tsuruko Kobayashi flee from the rampaging prehistoric monster (Above & Below) VARAN THE UNBELIEVABLE wreaks havoc and destruction as it claws out against mankind



FIRST SPACESHIP ON VENUS

Man takes up his most daring challenge o





(Above, right) Inside the ship enroute to Venus, the spacemen prepare to meet the impact of a storm of meteorites

(Below) The interstellar Columbuses using their Astrovale scout ship begin their search of the gaseous Venus.



he rockets through the unknown to Venus



This second Crown-International film of the evening is noteworthy because for the first time in motion picture annals the screen graphically portrays every breathless, thrilling moment of a space flight from Earth to Venus and its return, from the blast-off to touchdown.

Eight international astronauts, seven men and a woman (with femme star Yoko Tani and male lead Roderick Lukes heading the interstellar safari), comprise the crew of the spaceship. You are literally aboard the sleek space projectile as it streaks through the solar system at eight miles per second, passing the moon and an already established Earth outpost, Lunar Station 111. You are there as the crew braves a staggering shower of meteorites and finally pierces the mysterious gaseous layer surrounding Venus.

And you're with them as they land on Venus and discover the Vitrified Forest, the weird Venusians, invasion control center, as they brave the deadly, crawling quicksand and struggle against the staggering Venusquake, a reflation tempest raging uncontrolled.

If you want chills and thrills, Crown International has come up with the shock double-bill for you—*Varan the Unbelievable* and *First Spaceship on Venus*.





With his fine Egyptian hand, the Bandaged Bard of the Pyramids is quick to draw a parallel between two of Moviedom's Mummy Epics



MAD MUMMY WRITHES AGAIN

As faithful readers of *FANTASTIC MONSTERS* will recall I was brought back to life in the editorial offices of *Black Shield Publications* last issue. We Egyptians used to go in for disembowelling in the old days but I think I'll let an even crueler and unnatural punishment be wake up to find yourself being carted around by four members of the editorial staff. Hey dock, a young Basil Rathbone type who is plugged into an electric guitar Binsdell a mustached artist in a yachting cap Bob Burns a dark haired serial hero type wearing cow boy boots and a can of flea powder in his pocket and Ituaty a well-fed chap who looks like a bust of Nefertean (a real bust) and who wears a sportshirt with a TM Bar brand on it. They call this one Gene Hartman (the gem I think because he is a diamond in the rough).

I left you there I was a poor helpless corpse being carted by those four—honest to Tsis you would have thought it was a funeral.

But the FanMe staff ain't a bad lot if you like the type—human beings. They offered me a job reviewing movies for them. Since I knew nothing about contemporary life or about movies and even had trouble reading and writing, they told me I had all the usual qualifications for a motion picture reviewer.

After getting an advance, I bought a new suit of clothes and I must say I don't care a great deal for the new styles. Those new Band-Aids with their little red centers make me look like I have measles all over. A mummy my age—five or six thousand—doesn't have kid ailments like that.

In my first column last time, I blew off a little steam. Well actually it was a cloud of vapor from some brewing Tano leaves. But now I intend to do a calm objective review of two productions about my kin.

First of all, let me calmly and objectively say that all moviemakers should be sealed in their own film cans with a length of footage around their throats!

Movies are unfair to mummies.

To start off, look at *The Mummy* starring Boris Karloff. And to start off it goes well. The 1932 Universal Pictures production begins similarly to Hammer Films' 1959 Universal International release of Christopher Lee as *The Mummy*.

Both features open in Ancient Egypt with a love-smitten priest (Karloff *Im-hotep* Lee *Kharis*) mooning over a comely star as a high priestess. When the Pharaohs start making furrows in the heart of the priestess for stepping out of the chorus line of Vestal Virgins, the priest attempts to revive the corpse of his beloved by using the forbidden *Book of Thoth*.

The priest is captured in both films and is severely chided for his misdeed. After his tongue is ripped out, he is wrapped alive in bandages and crammed into a coffin to wait out the centuries as a guard of the dead priestess-princess.

Then in the two pictures... as the parallel continues two vile teams of grave robbers archeologists if you will descend on the pyramids (I sat in the audience yelling Yankees Go Home until somebody told me they were British.)

The terror twins continue a similar path with the Mummy (at last the star of the picture) coming to life in his attractive set of threads and scaring the archeologists into insanity which is where they belong (I

turn to page 46



Right Boris Karloff as the unwrapped Im-ho-tep, having a cup of Tana leaves. Left Christopher Lee, while still in fewer with the Pharoah, judging a line of Vestal Virgins.







Out of the Faceless Mists of Time came a box of Magic — the Make-Up Kit of the Master — a Treasure so Priceless that Dell was willing to Face a Long Stretch for its Power to Reincarnate him as —

The Man With The Rubber Face

by JOHN MARIM

The trouble with being a struggling young actor, thought Don Dell (it was once Donald Delbert), is that the struggle wears you out, especially if you don't eat regularly. He wanted to do a horror movie, but not as the human skeleton.

Dell strolled the hot sidewalks past MacArthur Park near Seventh and Alvarado Streets in Los Angeles. This was where many of the actors, writers and beatniks in L. A. hung out. It was that couldn't afford the rent in the Hollywood district.

He was a tall, blond young man, very handsome, and well aware of it. Regarding himself in the plate glass windows he passed, windows of pawn shops, radio-TV repair stores, eateries, he frowned ruefully. A sportshirt and jeans didn't do enough for him at all. He needed some new clothes, some "front" clothes, then maybe a producer would notice him. He needed money to make a splash, and by this time he was about ready to do any

turn the page

RUBBER, from page 11

thing to get it

He looked into the window of one of the pawn shops and halted on the baking sidewalk only beginning to shadow with afternoon There were some suits inside A friend of his had once found a brand new $120 suit with only a small tear in the lining for $5 00 Not that he had five dollars at least not to spare But still —

Then he saw it.

Right in the window it was The small hand-lettered sign read

KARU CREIGHTON S PERSONAL
MAKE-UP KIT
Make me an Offer

Dell looked at it It didn t look like a fake Att of it was there the base the grease paint bits of false hair trimmers eyebrow pencils all of it in an old worn wooden case with a tiny mirror that was beginning to flake off from the back leaving a faint dust of black snow across the still take of the glass

This might be a good gimmick, Dell thought Go to an auction with this thing maybe make a split about Karu passing it on to him as a kid or something Besides he simply wanted the thing He needed it It could make a splash So he was going to have it. That was only logical

He walked to the entrance of the pawn shop down a short flight of stairs the display windows being ground level but the store having a basement entrance Probably the building was the design of a New York builder who had moved to California

Karu Creighton Dell thought He had been one of the truly great stars of silent movies and had even made some fine early talkies Many people seemed to think that Lon Chaney Sr had been the only one making movies in the silent era but there had been others The great actor Rebu Berry more had departed from his romantic roles for *Dr Jekyll and Mr Hyde* and even Karloff had started back then There had been a number of others perhaps not so famous Including Karu Creighton He had not worked for a major studio like Universal unlike Chaney, and had never received the publicity others had But Creighton was a great horror man — even today his movies played in small art theatres and before film societies Where Chaney had been known as the Man with a Thousand Faces Creighton was called the Man with the Rubber Face

The cool of the basement was a relief from the heat of the street but with the cool came a chill of the memory of the first Karu Creighton movie Dell had seen as a boy a revival of an early talkie, *The Hatfields* In it, Creighton had portrayed a man who only had bones on one side of his body the other side hanging limp and hideous the flesh almost liquid

The tinkle of the store bell brought Dell back to the present

"Hi there" called the hefty pawnbroker What'll it be today Bud?

"That make-up case in the window," the actor said I'd like to see it.

You want to buy it?" the store owner said eyeing him sharply

Dell shrugged "I might If it's what I want

The pawnbroker hesitated then said briskly 'Okay I'll get 'er right out for you, Buddy

Dell walked while the big man went to the front of the store climbed up a few wooden steps and hauled the case from the window Returning to the counter carrying the kit open he put it down

"A hug on the old silent movie stuff huh?" the pawnbroker said. I get one of you guys in here every so often Wuut stuff on Clare Bow Doug Fairbanks Wilham S Hert t had a pile of old movie posters in here a couple of months ago. Might get some more

"I m an actor." Dell said "I just wanted a make-up kit. I don t care who it belonged to "

Didn t you ever hear of Karu Creighton" He was big very big But geeeetrie That s what ruined him in pictures

"Really?" Dell said politely

Sure I got all the inside dope on things like that ' the big man said "You know like Keu Maynard had to quit the movies because his horse, Tarzan died nod Tom Mix couldn t make talkies because he was really a deaf mute—

Somehow Dell doubted both of those stories

What about Creighton?

He wouldn t make movies nowhere but New York City during the months of December January and February That was okay in the early days — there were studios back there then— but when everything moved to Hetty wood off bis steff had to shot on location and it got expensive When he wouldn t listen to reason—

How much for the case?" Dell asked

The big man grinned "You saw the sign Make me an offer —

Ten dollars" Dell said

What?" yelled the pawnbroker "I asked for an offer not an insult '

The big man slammed down the lid on the case, ran all the magic and my story inside— and threw the catches

"You bum!" he screamed at Dell You came in here off the street and make me an offer like that for a valuable piece of property like this' I wouldn t sell it to you now no matter what not if you offered me a hundred"

The bulking farm pushed Dell aside with a thrust of a hairy hand and stormed back towards the display window

Feeling his face flamtog with anger Dell tried to think clearly Obviously a sick like this didn t deserve a rare item like that make up case The store was deserted shadowy the interior invisible from the street The actor s eyes darted over the litter of pawned items and found the inevitable musical instrument a trumpet

Mr Pawnbroker Dell thought your day of judgment has arrived It is time for the Last Trumpet

As the big man finished replacing the case in the window and started back down the short flight of wooden steps, Dell came crooked behind him and brought the musical instrument crashing down on his skull

The pawnbroker lay on the floor two broken even for yawning

As Dell removed the case from the window he thought it would serve a slob like that right if he were dead.

THE CASE WAS a phony!

Dell stormed up and down his tiny room literally beating his head with his fists At that tramp for nothing

Finally he lit up a cigarette and sat down to examine the case critically

He should have known that the hair pieces and the like would be so old and dry they would fall apart, and some of the make-up containers were absolute fakes The nose putty too tanner or rather what was labelled nose putty when opened revealed a shiny tin interior completely clean and odorless as if it had never contained anything

The case still looked authentic the wooden one It had the right initials —K C The actor ran his fingers along the wood and it parted under his hands Coming apart? he thought. He was sorry he had done it now The pawnbroker was a bull of course up the next day screaming his head off but now Dell had t You can get in big trouble over some thing like that

But now he saw the case opened on a pre-conceived seam *There was something inside*

In the secret compartment was a small bottle wrapped with paper

Dell unrolled the paper and read

My Formula for a Rubber Face, by Karu Creighton

To whoever is clever enough to find this The bottle contains the distillation of a chemical formula which was given to me by a very old East Indian in my early days in show business working in a small circus With an injection of this formula a great plasticity of the flesh is possible so that the skin itself may be molded into new shapes But with this gift goes certain responsibilities and hazards

Dell stopped reading

What a gimmick he said to himself What a great gimmick! He chuckled to himself "This really ought to make a splash

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Monster Mugshots from the Private Morgue of FANTASTIC MONSTERS



Mystery Museum

The theatre's most challenging duel-role, *Dr Jekyll and Mr Hyde*, has rolled up a long list of performances: John Barrymore (stage and screen), Frederic March, Spencer Tracy (movies). Television got into the act with its own adaptation of the Robert Louis Stevenson classic thriller on CBS TV's 'live' drama series *Climax* in July, 1955—scripted by Vidal *A Small Planet's* Gore Vidal.

As the fun-loving doctor whose transformation to a human monster took place on TV before the eyes of millions, Michael Rennie drew the luxury of camera pause to execute the elaborate makeup malformations in four of his six facial changes.

Although two of the six metamorphoses were recorded prior to the live presentation on tape and integrated with the action, Rennie performed a quartet of queer transformations before millions on open cameras by deftly stretching his forehead face then pressing on heavy eyebrows and other monstrous makeup under cover of his flying fingers.

Only by his accomplished acting could Michael Rennie meet the challenge of *Dr Jekyll and Mr Hyde* for this one-time "live" performance—not to be seen again, except in the pages of *FANTASTIC MONSTERS* ●

How a werewolf disguised himself as a monster from watery space to stand in for a friend on television—proving a fiend on channel two is a fiend true-blue

DAY THE SHE CREATURE INVADED TV

Special Article by Bob Burns



With host Steve Norman on CAMPUS CLUB



One afternoon some time back when I was expecting to spend a quiet evening at home I asked my wife to hand me my head.

'Which one dear?' Kathy inquired.

I explained that I wanted the one in the middle of the rack, the one with fur and blood all over it—the goodlooking one—when the telephone rang.

'Bob Burns, Monster,' I said lifting the receiver.

'Bob' an excited voice babbled at me. 'I'm in desperate trouble. They want me to go on television as the *She Creature*. If I do, they'll find out what I really am!'

Agreeing with my friend an actor too well known in Hollywood to be named I listened while he asked me to be the *She Creature* for him on television. (That way no one would ever discover the *She Creature* was really human.)

Balancing my head on my knee, I scratched it thoughtfully and finally consented.

The movie *The She Creature* was opening all over the Los Angeles area. American International Pictures, the studio that released the film, wanted to promote it on television and the actor who wore the weird costume actually was not available for the appearances on TV... as he explained to me on the phone. I was a collector of horror masks and materials, and had done some previous monster work on TV in Texas. Since I was about the same size as my friend, and had seen him do the part when AIP was filming the picture, he asked me to stand in for him.

With the aid of a friend, Lionel Comport another horror man, I managed to get over the first hurdle set



Bob Burns, with the aid of Lionel Comport, removes himself from the interior of the monster costume

up by racetrack loul Louis Quinn—this in the days before he did 'Rosanne' on *77 Sunset Strip*.

While sitting out the 40 minute wait before the Quinn interview Lionel took off my *She Creature* head for me then put it back suggesting he needed a drink even if I didn't.

There was a Coke machine in the basement of the TV station, so we got into the elevator and started down. Somehow we had managed to get the elevator all to ourselves.

When the doors rolled back to reveal the basement it also showed us two attractive young secretaries — and they saw us.

Their screams and footsteps faded into the distance like an old 'Hi Yo Silver Away.'

I wonder if they ever got to their floor?

Finally, at the machine I found it difficult to hold a pop bottle between my two claws so I slipped off my huge monster gauntlets and drank the Coke through a straw stuck to the mouthpiece of the *She Creature* mask.

Just then another one secretary strolled by a triplet for the other two and saw the *She Creature* drinking a Coke. Even the sight of my human hands could not soothe her and she ran screaming off to convince her two friends she had just seen a monster walking around one with a tongue that hung out, big as a Coke bottle.

As Lionel and I walked back towards the elevator two other girls sitting at snack tables didn't even look up from the book they were discussing. *"The Man Who Made Monkeys"*

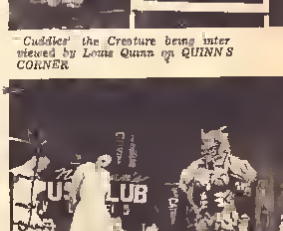
It was now time for the first TV appearance of the *She Creature*.

On *Quinn's Corner* Louis and I gagged it up for a good (I hope) ten minutes playing it strictly for laughs. Since it was three in the afternoon, the station didn't want any irate mothers saying we scared their kids so bad they weren't able to enjoy the murders on *Martin Kane, Private Eye*.

We had opened with Quinn sitting at his desk, giving everybody a big smile of welcome, when I came in through the window behind him and

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'Cuddles' the Creature being interviewed by Louis Quinn on QUINN'S CORNER



Above: The fearsome SHE CREATURE competes with high school girls for the marshmallows on the string. Below: Taking time out for a Coke between appearances.



THE DEVIL'S

In this tour of the *Devil's Workshop* you're going to learn how you can make your own miniature werewolf.

The first step is to carefully sculpture the head using your favorite brand of modelling clay while or colored. For convenience in working mount the clay on a stick or pencil. A hobby pin makes a good modelling tool.

Take plenty of time to shape the head if you want this little wolf man to be a realistic model.

When finished modelling you're ready to make a plaster mold of the head. Build a simple box of thin wood or strong cardboard to hold the liquid plaster and the head. The plaster may be obtained at your local hardware store. Mix with water following the directions on the package. Use a 'throw-away' container such as a large paper cup or coffee can for your mixing. When the plaster is a thick creamy consistency pour it into the box until the box is half full.

Set the clay head face up half way into the wet mixture. Now set two small balls of modelling clay into the corners of the mixture halfway just like the head. Let the mixture harden, then remove the two clay balls leaving the head right where it is.

Brush vaseline over the entire hardened surface of your mold and into those two "sockets" left by the clay balls. Brush it right up to that clay head — all around. It's not necessary to put it directly on the head, however. The vaseline will keep the top half of your mold from sticking to the bottom half.

Mix a second batch of plaster with water and fill the remaining half of the box right up over the head. Before the plaster hardens, tap the box gently on the table to cause any trapped air bubbles to rise to the surface. You may notice how the plaster becomes warm as it 'sets up' when it is cool and hard, you're ready to peel the sides of the box away.

Locate the 'seam line' of your mold, and carefully following it around with a screwdriver, pry the



Lon Chaney Jr as the Wolf Man in Universal's House of Dracula

two halves of your mold apart When the two halves are seperated you will notice that you have 'registration pegs' thanks to those clay balls you put in earlier The mold will now fit back together in exactly the same way every time you use it

Remove the clay head If any scraps of clay are left in the mold, scrape them out carefully with a wooden toothpick.

You're now ready to cast the head in plaster

From your local hobby or arts and crafts store obtain liquid latex molding compound Brush it into the two halves of the mold carefully following the directions on the bottle Build up to the desired thickness, a layer at a time allowing sufficient time for each layer to "set" We recommend five or six coats If you want to save that brush wash it thoroughly with soap and cold water before the latex dries to the bristles

When you've allowed time for the liquid latex to dry or "cure" according to the directions that came with it, remove the two halves of your werewolf head from the mold and "seam" them together with more liquid latex or a little glue For the finishing touch use a fine brush and carefully color the head with colored India inks.

Hands and feet may be made for the wolf man in the same manner as the head A "body" may be constructed very simply with pipe cleaners and two big corks Glue the corks together like an hour glass This becomes the torso Twist three or four pipe cleaners together and cut two equal lengths for the legs and two more equal lengths for the arms Make a smaller length for the neck Alleeb the pipe cleaner arms legs and neck to the corks and the head hands and feet to the pipe cleaners Wolf man pants and shirt may be altered doll clothes or you may prefer to make them out of colored paper

Your miniature werewolf can now become a desk mascot or even a subject for an 8mm home movie If you wish to use him for picture photography you will, add a final touch Construct a [illegible] world for your werewolf [illegible] ●

A hair-raising experience, when you build your own werewolf

WORKSHOP









1 A werewolf head is made from modelling clay A hobby pin is a useful tool for sculpturing fine features 2 The ball of plaster mold with the clay head placed half way into the wet plaster The clay ball will make registration pegs 3 Painting liquid latex rubber into the molds A glass of cool soapy water and sturdy for cleaning the brush 4 The completed Wolf Man in his miniature world painted with color ful details



Silver Spaceships, Whirring Saucers, Bug-Headed Monsters, Beautiful Heroins, A Brave Men Without a Gun, all Combine in one of Hollywood's Most Lavish and Well-Conceived Science-Fiction Spectaculers



When *This Island Earth* is discussed, the scene most likely to be recalled in technicolor detail is the one in which the bug-headed Mutant takes off in hot pursuit of Faith Domergue, a girl well worth pursuing.

Certainly the kingsize cockroach in this Universal-International release is one of the screen's most memorable monsters. His heavily veined double-compartmented head towering above the soft fleshed humans on the eerie

EARTH

planet Metaluna makes a striking picture. The effect is no stroke of luck either but the result of tedious work by UI's master makeup men who also gave the screen the cultural heritage of Frankenstein, Dracula, and more recently the Creature from the Black Lagoon.

Yet there is much more to this movie than just a buggy masterpiece. Recently FANTASTIC MONSTERS opened its film vaults and removed its copy of this epic to view it for our report. All the color and excitement is still there, all the fearsome thrills of the stalking insect immune to bullets, bombs and Raid. But there is more.

Faith Domergue's delicate haunting face is a reminder of the fact that she is one of moviedom's most beautiful women.

She is as lovely and lively off the screen as on. She is helpless enough as a heroine to raise Bela Lugosi himself from his coffin, not to mention inspiring a bug-man to new heights of horror.

Opposite Faith in *This Island Earth* are rugged Rex Reason and broodingJeff Morrow, both of whom have become Western stars on Television. In *This Island Earth* they portray a young scientist and a somewhat sinister alien.

Faith, Rex and Jeff head one of the most skilled and accomplished casts in space film annals.

The motion picture released in 1955 was over two and a half years in preparation. It was adapted from the novel by star science-fictioneer Raymond F. Jones. Universal Pictures paid one of the most unbelievable figures in cinema history for the film rights.

Catching the lucky assignment of producing the film was the ever popular William Alland who fathered *The Space Children* and Broadwayed *The Colossus of New York*. Bill avers that this was one



Exeter and Metalunan assistant at the controls of the INTEROCITOR.







of his toughest jobs, and often recounts amusing stories of what happened during the filming of *Island*. Like the time when Faith and Reason were trapped in a colossal plastic tube, and when Jeff Morrow stepped between the poles of an electric arc to see how the special effects men managed the illusion, and other incidents that revealed the cast and crew had as much fun as audiences making the production as the audience did in seeing it.

The tides of *This Island Earth* sweep in with turbulent winds — strange currents hurl a plane piloted by Cal Meacham (Reason) out of control. A strange green ray—almost like Hal Jordan's power ring beam familiar to magazine readers stabs down from the sky and scoops up the falling jet, allowing it to land safely.

Later, Cal begins to give serious thought to the origin of green rays that scoop up airplanes but his perceptive thoughts are interrupted by the arrival of a catalogue apparatus at his laboratory. Even though he is a well known scientist he is completely unfamiliar with the items shown.

Finally, the parts for one of the unorthodox instruments listed in the catalogue arrive. Cal turns his fine hand to fashioning a working model of the device an Interocitor.

Cal fits together his super-science jig-saw and turns it on—not knowing what will happen. The triangular screen lights up and Cal sees the face of a man with white hair.

It isn't Hopny on the TV screen but the high-domed silver thatched Exeter (Jeff Morrow) who asks Cal to come to his secluded workshop in Georgia.

The curious young scientist undertakes the trip hoping that there will not be any more grave

photos copyright 1955
by Universal Pic



Passing through the Space Thermo Barrier, all must undergo changing of rate of metabolism.







Meeting the Monitor, supreme head of the Metaluna government

The bug headed Mutant attacks





undertaking involved

The plush establishment in Georgia apparently is inhabited solely by Exeter's relatives—they all have the same towering dome thatched with silver hair Cal encounters a comely co-ed from his Ivy League days striking Ruth Adams (Miss Dermegue)

The impressive Exeter reveals little to the two college alumni and as they proceed through a course of experiments to discover a source of nuclear fission other than Uranium, the two begin to suspect that Exeter isn't exactly excellent as a security risk.

Cal and Ruth decide the white-haired Exeter family is a little too far out to really be in and set about etcpling

But as Cal and Ruth make a try for the wide open spaces Exeter steps in to tell them they are going to be headed for some very wide specs en route to the planet Metaluna Both the young scientists take this information without the wink of an eye in as stoic a demonstration of sheer courage as the screen has ever boasted

The kindly Exeter assures them they have nothing to fear then turns a crimson death ray on several other lab assistants making a break for freedom destroying his massive secret laboratory in a classic temper tantrum.

Meanwhile Ruth and Cal have made it as far as a tight plane—but as the physicist pilots the ship through the white clouds a green ray once again fans down over the aircraft and the plane is sucked up into a mammoth flying saucer as deftly as a teen-ager strawing up a nickle Coke

The two young scientists are given a crude's tour of the saucer by kidnapper Exeter, and they reset with the same admirable stoic calm to the commonsense that they are traveling lightyears through interstellar space to the grayhead's home world Metaluna a planet fighting for its existence against cosmic forces of destruction held at bay only through the use of atomic power

"That's a tough racquette to serve" murmers sympathetic athletic Cal.

But things are getting worse Exeter avers, because their stockpile of Uranium is running out Now they need a new source of energy, a source Mesthum and Ruth must discover for them

A simple enough task for Cal Mesthum but he rankles at being forced to work at it, particularly on astory

But there is no more rankling time left—the flying disk saucers down to explosion shaken Metaluna, to find it nearly a dead planet, with only a few

turn to page 49

In her conversation chamber Faith Dermegue is menaced by dying Mutant





Enemy Planet Zahgon, challenges Metaluna ship



Lon Chaney Jr the Maestro of the Macabre whose catalogue of menacing and memorable screen creations number those of the radioactive and *Indestructible Man* the howling *Wolf Man* and the super-charged electrifying *Man Made Monster* has now conceived a chilling new screen concept for the King of All Monsters — the *Devil* himself.

"What with the New Frontier single-button suits and taped television" Chaney told staffer Bob Burns at the Hollywood preview of *The Devil's Messenger* "I wanted to modernize old Mephistopheles and bring him right up to date

In the film Cheney portrays the Devil without elaborate makeup or costume with a sense of (unearthly) humor and a tongue-in-cheek approach

A new twist preview attendees agreed — but Lon Chaney in *The Devil's Messenger* is nevertheless his old diabolical self.

Produced by Kenneth Herts from an original script by Leo Gulti the story concerns Satan Chaney providing his attractive but deadly assistant Setanya (played by vivacious Karen Kedler) with unearthly devices which readily make earthlings randidates for perdition

Satan a beautiful messenger spreads havoc an earth for him bearing his gifts from hell

An ordinary camera which leads to the self-destruction of a magazine photographer who has brutally murdered a woman he had never seen before.

A miner's pick which an Neanderthal uses to unearth a girl trapped for millions of years in a block of ice his obsession to free her from her frozen grave driving him to murder

And a crystal ball, through which Chaney as Satan turns the tables on a killer

Watching with devilish glee as these three victims make their entrance to the pits of hell, the Devil then cooks up his most fiendish maniacal plot.

He wants the entire human race in communist mass suicide

And to hasten earthlings to their oblivion Satan directs his messenger to deliver a formula of his own devising to the world

The formula he reveals contains the secret of the five hundred-megaton bomb enough nuclear energy to destroy all living beings on the face of our world

Will the Devil's hellish plan work?

You'll have to see the film and its terrifying surprise finish to find out

You can't miss this one

It would be best not to

Unless that is you'd enjoy receiving a gift specially prepared for you by Satan Chaney and delivered to your doorstep by *The Devil's Messenger* ●





Lon Chaney is back, as evil as ever A Fantastic Monsters Movie Preview



Strong hearts skip a beat when the Creature of the Lagoon claws out of the theatre screen, his Menace projecting over a Polaroid-Goggle Eyed audience

INTO THE THIRD DIMENSION



Swimming in the waters of the Amazon River is the ill bred Gill Man



You see the armor-skinned Gill Man swimming toward you out of the depths of the motion picture ocean, reaching out to you

At arms length, you see a fist batter away the face mask of Vincent Price to reveal a horror you could reach out and touch.

You could see great spaceships blasting away from you, sailing higher and higher seemingly going out of reach—and out of the theatre

One of the past marvels of movies is just as far out of reach these days

Not since Warner Bros first introduced a and to motion pictures had there been such a stir of excitement to Hollywood

In 1953 the word spread like the Red Death—something new and different was being added to films—*third* dimension an unfathomable process which projected images in real prospective with *depth*, as well as width and height

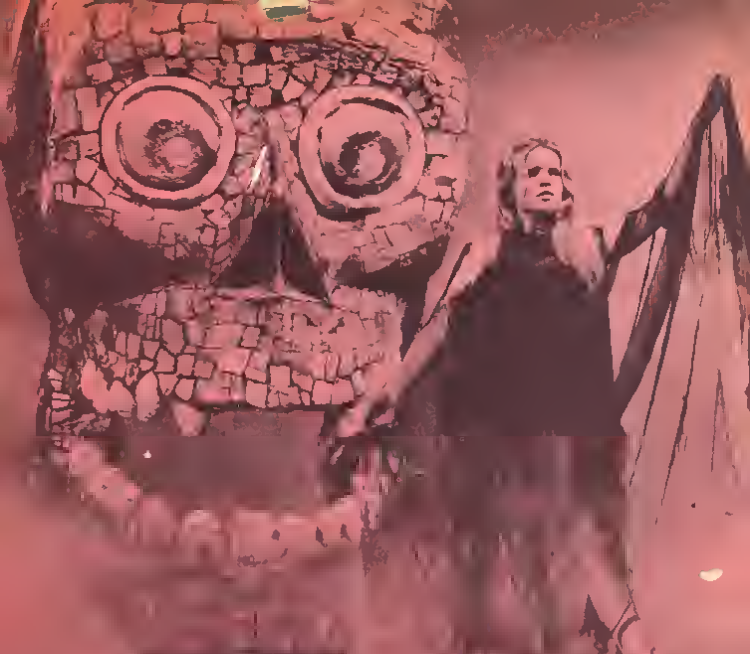
Warner's the studio that developed this amazing process as it had talking pictures some 25 years earlier termed it "Natural Vision" Based on the principle of human eyesight, this breath taking illusion of screen depth not only fully rounded performers and the backgrounds it also hit you between the eyes with hurtling chairs leaping fires collapsing buildings cannon-fired shells even sending the actors and actresses themselves plunging out of the silver screen right into your lap

And soon the producers were lapping their fold ing money with glee. You never knew quite *what* to expect when you donned the weird cardboard rimmed pair of stereoscopic glasses handed out when you entered the theatre except that you were going to be sitting in the audience with what appeared to be a bunch of Martians.

With the dawn of this remarkable film development came the beginning of a two year span of the weirdest maddest and most uniquely thrilling movies yet.

A horror thriller really kicked off the 3D daze *House of Wax* produced by Warner Bros starring

by RON HAYDOCK



Vincent Price, Phyllis Kirk, Frank Lovejoy, and Paul Picerni (recently an *"Untouchable"*).

In this colorful shocker Price showed the depths he could rise to as a monstrous sculptor who terrorizes early 1900 New York by murdering his strangely reluctant victims, then artfully molding them into wax statues.

The film was a remake of another monkey production made by Warners, in 1933, *Mystery of the Wax Museum*, with chanteuse Fay Wray, surely one of the most put-upon girls in movie history.

In what is considered a classic sequence in the 3-D remake, frightened Phyllis Kirk pounds away at Price's mask until it cracks, splinters, and falls away. Behind it lies a scarred, burned and mutilated mon-

Above: A peek into the world of terror when you don The Mask. *Below: Up from the sewers of Paris comes mutil-faced* Karl Malden, *on the scent of* The Phantom of the Rue Morgue.





Above: The unearthly Xenomorph, as seen in Universal's It Came from Outer Space. *Below: Earthling discovers the gleaming spaceship venturing* It Came from Outer Space



strosity.

Two dimensions alone were enough to create screams from theatre audiences. In 3-D with all of the thrill-producing realism of life it is a bit of filmstery which can never be forgotten by those who shuddered through it.

A flaming rocketship from another planet came screaming out into the theatre in the opening frames of It *Came from Outer Space* to create another memorable moment.

Universal-International's initial science-fiction entry in the 3-D sweepstakes based on an original by author Ray Bradbury featured Richard Carlson as the astronomer who first discovers the uninvited arrival of interplanetary visitors the weird and one-eyed *Xenomorphs*. Fortunately Carlson and the state troopers halted the creatures nefarious conduct on our planet before too many of them had slithered out into the theatre aisles.

A horrible little film in the quickie swing to 3-D was *Robot Monster*, produced by Al Zimbalist who a few years ago gave us Denny Miller as *Tarzan the*





Left: Vincent Price hosts the House of Wax. *Right: Crafty maniac steals a body from morgue* (House of Wax). *Below: Vincent Price trapped as the* House of Wax *melts.*



Above: Gog, a Frankenstein of Steel, attacks Richard Egan. Below: Scene from the hairy 3-D chiller, Gorilla, at Large. Center: Vincent Price as The Mad Magician for Columbia.



Ape Man.

Funny looking and I do mean funny, moon monsters silicating and hoping to conquer Earth was the crashing bore of cymbalist Zimbalist. A lawsuit claimed that the film wasn't even real 3-D that the theatre was just running two ordinary prints at once.

TV star George Nader plodded through the 3-D script, looking for its depth, but realizing all the while that this was one challenge no man could meet. Even a trick car couldn't have helped.

Robot Monster may currently be seen under a new title, *Monsters from the Moon*.

Universal came back strong in 1954 with the very first 3-D "character" monster. The studio famous for its Wolf Man, Frankenstein and others introduced the gilled water breather, *The Creature from the Black Lagoon*, to a breathless audience.

Richard Carlson returned to the stereo screen as the leader of a scientific expedition which comes upon the eerie lagoon monster in the upper reaches of the Amazon River.

More than one moviegoer was splashed when the superbly filmed 3-D underwater sequences drilled on the screen.

Following closely on the scales of the Universal Gill Man was *The Phantom of the Rue Morgue*, a Warner Bros. release based on the story by Edgar Allan Poe.

Saitan, a wild gorilla, all wooly and a yard wide, was the featured attraction of this color extravaganza.

After Saitan had been caged by Paris police, Goliath, another beast from Tarzanic jungles was loosed by 20th Century-Fox for *Gorilla at Large*.

Goliath's escape creates like pandemonium when it cuts the circus pad, and finally climbs a carnival roller coaster only to get send on its last ride with some lead and winds up dead man dead.

The film sports a good cast with Lee Marvin, Lee J. Cobb, Cameron Mitchell, Raymond Burr, Warren Stevens and Anne Bancroft. So far the New York Drama Critics have not awarded any Gold Medals here. (Rumor has it Goliath was up for nomination though.)

Many customers also went ape when Allied Artists baffled us with *The Maze*, casting Richard Carlson (again?) in the role of a young Scotsman who falls heir to a mysterious castle which hides a gruesome secret.

A secret like a gigantic frog!

The overwhelming success of Universal's first Gill Man epic of the previous year was the reason for a sequel, *Revenge of the Creature*.

Captured in its Amazon home the watery Gill Man is transported to Ocean Harbor, Florida where it promptly escapes and blankets the city with horror. In the last reel, the Creature, badly wounded by hunters' guns, drops into the ocean disappearing beneath the onrushing waves — and leaving the story line wide open for yet another sequel—should the public demand it.

They did, and Universal filmed the third and last Gill Man movie the next year, but not in depth.

Gog was fashioned by Allied Artists in color.

Built to serve man, this four armed robot machine could think a thousand times faster than any human, also move a thousand times faster. turn to page 40





Instructions for Viewing 3-D Photos

To view these photos in shocking 3-D, use a rectangular mirror, although an oval one will do. The important thing is that the shortest side of the mirror should be as long as the height of these stereo pictures. Put the edge of the mirror between the photos perpendicular to the page.

If the mirror has only one reflecting side, try placing that side so as to reflect the right-hand photo. Make sure the mirror and the picture are lined up together.

Center your eyes by lining your nose up with the edge of the mirror. Now close your left eye and stare at the mirror with your right eye. Tilt the mirror a trifle if you have to. Open your left eye and concentrate on the left hand photo with both your eyes. The left hand photo will give you a true 3-D image.

For some, it will take a little practice. Others might find it more convenient to use the left eye to stare at the mirror.

Give it a good try and you can have your Fantastic Monsters in 3-D!

●







Diary of a Tin Can Terror

by ROBBY THE ROBOT

When I was hatched from a sardine can in 1955, I was christened with a bottle of castor oil as "Robby" That's short for "Robot" not that we electronic men care much for shorts

They care a lot about a robot's feelings They call the first man "Adam" not "Mummy" Couldn't They have got the lead nut and named an iron man something with class like "XR-One"?

The "They" I refer to are commonly called People Personally I sometimes think they have a few cogs missing

The flawless product that I am can be traced back a hundred thousand years to the first wheel. I am a direct descendent of a distinguished line of metals and an extinguished group of chemicals Even this typewriter I'm working with is a second cousin relatively speaking

Seven months from the time I was conceived I saw the light bulb of day I was a burnished body seven feet two inches tall and a sturdy 1800 pounds I was mensled with more bolts than popcorn on the theatre floor of a double feature matinee showing the latest chapter of *Captain Marvel*

Although I had no childhood I did have to learn to walk and that's when I had my first accident My arms felt like pig iron and once when I leaned over I lost my balance and fell flat on my axis

You should have seen the commotion They yelled and ran around like somebody had thrown a monkey wrench into the works



Above Walter Pidgeon bets visitors on Altair 4 that I can do everything asked of me except commit bodily harm (I take no chances—not with my glass jaw)



Above: Anne Francis always liked the way I made coffee at MGM during the breaks on the set of FORBIDDEN PLANET back in 1956. With Anne around, the stuff percolates right in my grip. Below: Here I am with Phillip Abbott, Diane Brewster and Richard Eyer in THE INVISIBLE BOY himself, below right, in FORBIDDEN PLANET, my mechanical brain was so superior to humans, I had to take over the wheel of the spaceship en route from Altair 4 to Earth.

But the only damage was to the wood floor it caved in.

They finally secured a crane, hoisted me onto a ten-ton truck and took me to the hospital. There *They* empulsted my heavy steel arms and grafted on a pair made of aluminum. After that I moved around with such facility that I even thought of getting a set of irons and taking up golf.

But times weren't golden for me, not while *They* were around, bold as brass.

They immediately dispatched me to school and I had to learn all human knowledge. Two days later, I graduated.

My first job was starring in a science fiction movie called *Forbidden Planet*, produced by a boss of the *Theys*, Nicholas Nayfack, who as it turned out, became my biggest booster (next to my 500 volt batteries).

I made good.

The *Theys* all over the world liked me, and as a result there was enough of what *They* call money, to gear up for another movie about me and my relatives.

Then I made my second picture, and, although I still liked producer Nayfack, he pulled a foul one on me. Just when I was beginning to get the current pattern of normal everyday human beings, he gave me to somebody I couldn't even scan—an invisible boy. And he compounded the dirty trick by casting the part with an eleven year old *They*.

Furthermore, the film was labelled after this kid, you can see—*The Invisible Boy*, whereas it should have been engraved *Robby and the Invisible Boy*.

I'd like to have given Nayfack a piece of my electronic brain, but if I had, he wouldn't have been able to lift it.

However, inexplicable and improgrammable as *They* can be, I do feel right at home in science-fiction movies, what with casts including Univac computers, Nikes, rockets, satellites and all kinds of gadget members of my family.

The only trouble is—Mr. Nayfack, are you listening?—I haven't been able to bolt out of the clunk for a metallic movie since 1957.

At this rate, I just may get rusty.





SHE, from page 15

cenched ryee lo lop the cheerful Louis on the shoulder with a scaly claw

Undaunted Quinn had gone on lo talk casually with me on the little fine points of monster film making, and even sympathized with me about how the poor monster never wins in horror movies

The bit with Gene Norman was going lo be different.

For one thing, on his *Campus Club* Norman had a live audience of school kids and he was going lo surprise them with the *She Creature*

They were surprised all right. The next moment I turned into a time of terror

I was seared stiff that I might get trampled in the mad rush they made up onto the stage- practically driving me through the backdrop scales and all.

Finally Norman restored order and it was time for fun and games

After we talked about the picture for awhile Norman asked "Cuddles"—that's the *She Creature's* pet name, not mine—lo join in the marshmallow-eating contest Admittedly marshmallow eating is fairly simple—but it does get a little harder when the marshmallow is on a one foot string and you have to drag it up to your mouth by eating the string. Pure string. I found, tastes nothing like string beans

Finally I made it and got my prize — two tickets to see *The She Creature* at my local theatre

Growling I gave them to the runner up

Then at the end of a perfect day, Lionel and I headed for the vault—for films—that I had used as a dressing room As the elevator opened on the 2nd floor one of the same secretaries we had met in the basement was standing there, her mouth open

I decided to say something lo quiet her "Don't worry, honey," I said I'm not a *She Creature* I'm a man."

But alas she just ran off screaming again

Lionel Comport helped me out of the horror suit- after I had been in there for some four hours And by that time I was drenched in sweat just as if I had been in a steam cabinet I lost three pounds doing the TV spots, but the movie studio figured that it was better I lose pounds than they lose dollars

Anyway I may have suffered but nothing could kill the *She Creature* You'll probably be seeing her on TV again soon but this time in the original film

Old monsters never die, they just look that way ●

counterfeit clues in a creepy creature chase case

Collector's Curse

by Jim Harmon



"I know the identity of the th[illegible] who stalks our village by night and preys on our townsfolk" Allard, the collector announced to his new neighbor Bocgous late one September evening in his foothills home

Bocgous eyes blacker than the burning night outside narrowed "How could you know the murderer's identity? You stay here with your stuffy books and stamps and trinkets and know nothing of the lustiness of the great world around you

True Allard admitted knocking pipe embers onto the fireplace logs "I am a collector of many things It is because I collect the books of blackness the tomes of the unspoken I know the one who rips open the throats of the hipless to be a lycanthrope a werewolf"

Bocgous laughed too loudly too the comfortable, fireplace talk. "Nonsense You read too much and count your old coins too often by firelight The night conjures up its demons too readily for you "

Tapping new tobacco into his pipe Allard regarded the newcomer carefully the lean face the dark eyes the coarse black hair "Don't make the mistake of taking me for a fool Neighbor I collect *facts* not fancies

Climbing from his comfortable chair by the fire Bocgous stalked the large [illegible] room gloring here at the crossed sabres in the collection of [illegible] weapons eyeing the bookcases of cobwebbed volumes there

"You should come over by daylight sometime" Allard suggested "not get worthwhile look at my collection"

The tall man spun around his eyes catching the red flames in mirrored [illegible]

"There is nothing here worthwhile including yourself old man" he said "Tell me what would you do if you found yourself alone with this killer of the night"

Why Allard said moving surprisingly swiftly to a mounted wall collection of arms "I would seize *this*—a Blunderbuss pistol It is capped and loaded Its funnel mouth capable of firing pieces of scrap metal anything [illegible] to it

"And what could you fire from it to stop this supposed supernatural beast? Bocgous inquired his lips drawn back in mirth

Allard moved again "I would fire a silver coin from this case

"Silver from your collection would be useless " Bocgous followed the [illegible] moving closer into the circle of firelight. "You erred The killer is not a werewolf He is a *vampyr*"

Vampire! Allard cried in surprise

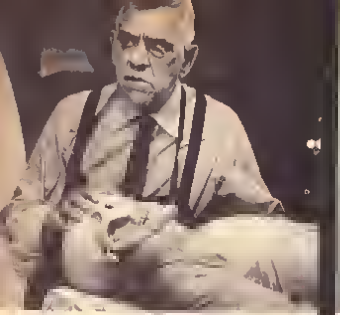
"Yes Bocgous moistened his wine-colored lips "And regardless of [illegible] a silver bullet can not slay the Winged One only wood driven through his heart may claim him for Hell As you are about to find out Neighbor

With hasle born of terror unheeding the words of his strange guest [illegible] seized a coin from the collection case opened it into the barrel of [illegible] ancient pistol then fired it at the dislocated shape falling upon him with [illegible] wings of darkness

As the sound of the shot died so did one of the figures in the light from [illegible] leaping flames of the logs

"But how could the coin bullet slay Bocgous If silver can not kill a vampire? the Burgermeister demanded of old Allard at the coroner's inquiry. "Had [illegible]"

Allard struck a new fire to his pipe "The jagged shards from my coin [illegible] kill the vampire Bocgous Fortunately I am old and my collections very [illegible]ve. In that coin case I had a jewelly piece from a gypsy carnival—a [illegible] nickel ●



Thank goodness I only used that antiseptic for an eyewash and not for dandruff



She won't hurt you, Peter

Dead Time Tales

From the captured files of Mother Goose Pimple



All right this once Ben but next time wait for me when you take out tonsil



I should have suspected any hair restorer you sold



How did he ever get a silver ring like that stuck on his head in the first place?



Got it? You jump out at Gladys, then I rush up, make like a big man, and . . .



Got another nickel, Joe? I think I saw Mars for a sec . . .



Big deal. You have a bug in your eye



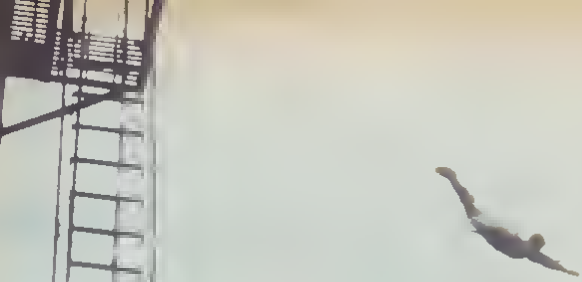
Helen, are you positive you want to marry this man?



I tell you I'm a good dentist. Flash. I've done wonders for Charlie there



You're right, he's dead. You may work out as a new Watson after all



Captain Marvel, Commander of Miracles, Red-Suited Hero of Collector's Item Comic Books, fights for his life in one of the greatest serials ever made, shown here before it may be suppressed forever

MOVIES MIGHTIEST MORTAL

exclusive article by Dick Lupoff

With a thunder cl wizard's light ning from the magic mists of yester year flies once ol the greatest adven ture characters of all time the crim son uniformed *Captain Marvel*

With the strength of Hercules Cap lain Marvel uprooted great trees in the path of justice and hurled evil men to their destruction Born first in comic books ereated with unequalled wit and charm by such craftsmen as C Beck and Bands Binder he was to come to life on the screen in a co-e surpassed serial from Republic ring the man who was to become Cap tain Marvel *Tom Tyler* brilliant star of the early Western sky on the Hally wood range holder of the world s weight lifting championship In off screen life, and literally the strongest man in the world

The serial begins with an archaeo logical expedition searching for the ruins of a lost civilization in the mountains of Siam Led by Professors Malcolm and Bentley (Robert Strange and Harry Worth) the party also in cludes several other scientists plus Tal Chotah (John Davidson) an enig matic Oriental serving as guide and interpreter Betty Wallace (Louise Currie) attractive secretary Billy Batson (Frank Coghlan Jr) a teen aged radio reporter along to prepare broadcasts of the expedition s progress and Billy's friend Whitey (Wil liam Benedict)

Pushing on in a station wagon that miraculously negotiates jungle trails and mountain roads that would daunt a mountain goat they reach an an cient tomb and break through a cen turies-old seal on its entrance Tal Chotah turns back from desecrating the ancient resting place but the rest of the party proceed and discover sealed in the innermost chamber of the tomb a golden scorpion holding five mysterious lenses in its claws

By bending the flexible joints of the ancient device so that sunlight is fo cused through the lenses the scien tists make two astonishing discov eries First that by setting the lenses properly the scorpion can be used to change the sun's beams into a trans mutation ray turning common rocks into pure *gold*. Second that by alter ing the setting they can change the

Photos at right reading from top to bottom. The mysterious Scorpion and his thugs prepare a death trap for an unsuspecting Captain Marvel. Professor Bentley, Billy Batson and Dwight Fisher in the hidden tombs of Scorpio. The mighty man of marvel routs villainous Sumi natives











effects of the ray into a disintegrator that utterly destroys anything in its path!

Meanwhile Billy has wandered inquisitively into another section of the tomb, where a gaunt white robed figure of incredible age sleeps from shadows. Tall bearded, the strange tells Billy that he is the wizard Shazam (Nigel de Bruller), that he has lived untold centuries in the tomb. Neither alive nor dead as you know life and death—for this day. This day the wizard says is the day when the menace of the Scorpion is loosed upon the world! This day is the day when the world needs a hero to defend it from the Scorpion!

"Speak my name!" the wizard commands and as Billy pronounces the word Shazam he is enveloped in a cloud of smoke as thunder booms ominously in the tomb! When the air clears in the place of young Billy is the magnificent figure of *Captain Marvel* clad in a scarlet costume of standard superhero tights with yellow satin trim at the wrists and waist, and with a golden thunderbolt symbolic of the source of his power emblazoned on his chest.

Shazam reveals to Captain Marvel the meaning of his—Shazam's—own name and Captain Marvel's magic word. Formed from the initial letters of six great figures a weird conglomeration of gods legendary heroes and historical persons. The Word gives Captain Marvel an attribute from each.

From Solomon wisdom from Hercules strength, Atlas stamina, Zeus, power, Achilles courage, and from Mercury, speed.

I remember the first time I saw that miraculous change back during the Captain Marvel serial's original release in 1941. There are others who remember it, too.

Doddering graybeards in their twenties and thirties remember this hero of their childhood. Teenagers and those younger rarely privileged to see a revival showing of the serial,

turn to page 57









Below Comedienne Judy Canova matches muscles with title winning weight lifter Tom Tyler Top right Captain Marvel uses super strength to avert mountain road disaster Center right Billy Batson captured by Scorpion henchmen





DIMENSION, *from page 28*

It could hit a thousand times faster tor...turning it into a Frankenstein or Steel

One of the last of the stereo thrill ees of any type was Columbia's late entry *The Mad Magician* with Vin cent Price doing the berserk honors

Price was the Great Gattuso world's foremost master of illusion and dis guise who becomes horribly mad and seeks revenge on his taunters

His victims were burned alive in a specially built blazing crematorium Some of them though lost their heads when they fered his whirling hezzaw

With the last head rolling merrily off into the theatre aisles Hollywood closed its 3-D lenses believing the public was tired of wearing the stereo glasses and renewed their efforts in other screen developments like Cine mascope and Cinerama.

As recently as a year ago though a brand new fright flicker shot partly in 3-D was released

The Mask from Warner Bros took us into the uncanny world of third dimension via a type of red and blue filter glasses which were popular dur ing the 3-D comic book craze of 1953-54

The surrealistic depth scenes pre sented in *The Mask* were truly an astounding and awesome sight—un doubtedly the most creative and sig nificant efforts since the days of *King Kong* and *The Invisible Man*

When the next horror or monster will be popping out at us no one knows Television has for the past ten years been quietly experimenting with the illusion hoping one day to bring it into every home One of their early attempts at 3-D televising was the one-time popular science-fiction adventure program, *Tom Corbett, Space Cadet*

The 3 D cycle of the past is by now permanently carved in the History Niche of Motion Pictures It was a period of thrills and chills like nuth ing ever witnessed or experienced be fore These who were a part of it will never quite forget it. Those who missed it will have to offer a prayer to the Cinema Gods for another re vival

In reality and in illusion with 3-D the movies took a step forward—●

EARTH, *from page 20*

Metalunans olive

One of Exeter's extent countrymen is the Monitor (Douglas Spencer) chief of the planet an ancient impos ing figure enthroned before the space traveling trio

The Monitor communicates that he plans to take over Earth for his people in spite of Col and Ruth ex pleining all the troubles he would be letting himself in for on Earth (Com ing from there they know)

Irritated by the young couple's stubborn refusal to help exterminate their own race the Monitor orders them into a machine that will rob them of their will power and destroy their minds for anything but routine work

It looks like the tebes in a giant TV scr Ruth gasps in horror

Even as they are led to the mon strous device the outlaw planet Zah gan strikes against Metaluna and the world lunges into its death throes while the Metaluna slaves the half human insect Metalns revolt in flesh tearing terror

Marked by one of the hug-eyed hug headed monsters Exeter never theless manages to free Ruth and Cal and in a change of his soft heart helps them escape the doomed world

Once again with the Earth's atmo sphere Col and Ruth pilot their stored airplane to safety from the flying saucer, which a dying Exeter fatalistically dives into the night sco

So ends one of Hollywood's more attractive space adventures

A large part of the film's attraction (Miss Demerjian aside) lies in the work of Bud Westmore's U I makeup department in creating Jett Morrow's and the other Metalunans' alien heads and of course in fashioning the memorable Mutant

With a head five times the size of normal — the Metalnt not the justifi ably proud make-up chief—the Metal una monster has a brain that is com pletely visible This reflection of scrip tees Franklyn Coen and Edward G O Cottaghan reveals bulging eyeballs to rival Eddie Cantor interlaced with night otter veins supported by facial muscles even more visible than Kirk Douglas

At the command of Director Joseph Newmon the creature's cranium pul sates around five tayers of lips while lobster claw hands dangle to its ankles Despite a cost of $24 000, the Mutant has found it difficult to find further work because it is considered to be type-cast as a Metalunan monster

THIS ISLAND EARTH remains a landfall of spectacular octh a in a uni verse of super science that grows ever closer to us Earthlings as we travel further into the future each day of our lives ●

FLASH FAN

I particularly enjoyed the article *Flash Gordon* to your great first iss It might be of interest to you to kn thel I have one of the largest coll llons of early Alex Raymond new paper comics of *Flash* in the world.

I have a few suggestions I notic you mentioned Tom Mix in a list serial stars I remember one Tom M serial with rockets and ray guns c the range What was the name of th one? And could you run an article c some stills on it?

FANTASTIC MONSTERS covers movie and even television but aside from passing mention of the still going *Suspense* there was nothing on radio How about articles on some of the old horror fantasy radio shows like *Lights Out I Love a Mystery Stay Tuned for Terror?* Or better still—could you run some of the old stories them selves?

Bill Thailing
Cleveland Ohio



For Bill and Gordonites every where here's spaceman Flash again. The Tom Mix serial, released by Mas ter Pictures in 1935, was the Miracle Rider — Ed.

MORE VAMPIRES

I'd like to add a few additional titles of vampire films to the list giv en in last issue's *Vampire Bats in My Belfry!* — Universal's *Curse of the Undead* made in 1959 American In ternational's *Blood of Dracula* (a teen age she-vampire) *The Vampire* with John Beal Mexico's *Castle of Mon sters*, and of course (I'm surprised you missed it) the original silent film classic *Nosferatu*, produced in 1922 in Germany

Al Eck
LaGrange, Ill

GHOUL CALL from Fellow Monsters



MUMMY SPHINX?

As far as I'm concerned the *Mod Mummy* is the most ridiculous and idiotic character I've ever heard of! Any reader who likes that bandaged boob ought to have all of his heads examined!

I suppose that next you're going to give us the Deranged Daddy—or something equally nonsensical!

Deo Sheppard
Los Angeles Calif

How about the Batty Baby Don? —Ed.

MONSTER MAKER

I've been building my own movie monsters for over a year now, so I was glad to see the article on 'Do-It Yourself *Monster Making*' in your magazine. I'm sure that this type of feature will help a lot of us to create bigger and better monsters for our home movies.

Ray Gerstle
Chicago, Ill.

RED, WHITE & GRUE

FANTASTIC MONSTERS is the most colorful magazine I've ever seen! How did you guys ever do it?!

Grant Gardner
New York, NY

We used a large box of crayons —Ed.

POE AWARD

In your first issue's editorial you jokingly referred to one of the fiction pieces — *The Tale-Tale Heart* — having a chance to win a writing award called an "Edgar". I know this was only a pun, but there really is such an award, isn't there?

Jerry Smithers
Key West, Fla



The 'Edgar' is presented to the writer of the best crime novel of the year by the Mystery Writers of America organization. Author Robert Bloch won one for his Psycho — Ed

CALLING KRYPTON

I'm very glad to see that in future issues you'll be giving us articles on the comic book character *Superman*. I recall seeing when I was younger a serial in which he matched superwits with an arch-scientist called *Atom Man*. The entire film was so much better than anything *Superman* did on TV.

But *when* will you have the mighty Man of Steel to your pages?

Dick Crenshaw
Laramie, Wyoming



The Krypton Comet is scheduled to hurtle through a near future issue, Dick, in an exclusive article written by the actor who portrayed Superman on the screen, Kirk Alyn — Ed

ROOMS FOR IMPROVEMENT

Hoohoh! Admit it — you made a mistake when you listed the release dates of *Horror of Frankenstein* and *Heart of Dracula* as 1965 and 48!

The years should be 44 and 45!

Judy Langenschmidt
Waco, Texas

We stand corrected — Ed

PRO & KAHN

I very much enjoyed the fiction pieces in FANTASTIC MONSTERS #1. The Robert Bloch story was great, but I preferred the two shorties by Jim Harmon.

Bradford Knight
Washington, D.C.

No one's intelligence was insulted by Bloch's *'Black Lotus'* story but I can't say the same for Jim Harmon's *Two Tale Heart*.

Henry Kahn
Woodridge, N.J.

ADDRESS ALL YOUR COMMENTS, CARDS, LETTERS AND NEATLY-WRAPPED BOMBS TO
GHOUL CALL
FANTASTIC MONSTERS
TOPANGA, CALIFORNIA



Focusing on the microscopic adventures of TV's Tiny Titan. A Special Report by Don Sheppard

WORLD OF

FROZEN ST

Picture in your mind a giant insect, towering over you, its wriggling antennae poised menacingly from a massive height of more than eight feet, its huge bug eyes glaring down at you contemptuously

Fear-stricken at the awesome sight of this mammoth monster, your first instinct is to run get away before it strikes

Then you look around again...fastening on other Kong size items:

A ruler measuring 12 feet instead of 12 inches,

Pencils four to seven feet in length

A telephone so large it would fill an entire office...

Books with covers nine by twelve feet

Ash trays five feet in diameter

You'd think you were in a world of giants

And you'd be right

Especially if your name is Mel Hunter—a government agent who has diminished in size from a six-footer to a six-incher because of exposure to a strange new radiation

This is the science-fictional theme of *World of Giants*, the most startling and exciting television series of its kind ever seen by this viewer

The microscopic adventures of agent Hunter which

GIANTS

by Don Sheppard





Top Hunter travels to his various counter-espionage assignments in this special attache case, devised by producer Allan Balaban's engineers. Left Trapped in cream puffs, agent Hunter is about to be served for breakfast. For Left Minaken Mei gets put inside a refrigerator and nearly freezes to death.









are distributed both here in America as well as Europe by CBS Films Sales were produced for the Columbia TV network by William Alland who himself spawned *The Space Children* Investigated *The Land Unknown* and had audiences goggle-eyed when *It Came from Outer Space* was released

Marshall Thompson is starred as Mel Hunter who while on a special mission for the government becomes the victim of radiation, and involuntarily shrinks to a six-inch height.

The mission behind the Iron Curtain leads to his presence at a rocket research site where a new propulsion fuel is being tested The fuel explodes and Hunter is near enough to the blast to be affected by the radiation emitted from some unknown ingredient in the mixture.

In less than a month's time he shrinks to a mere six inches But despite his new size he is retained in the government service to work as a counter espionage agent with a full-sized man his partner Bill Winters (played by Arthur Franz) Together they carry out assignments to which miniken Mel's stature can be utilized most effectively

For instance in one episode Hunter slips into a lady's pocketbook to get hold of a spy system's code that was written in the form of a recipe.

In another 'Off Beat' he climbs inside a piano at the risk of being crushed by the felt hammers search for for some valuable art that has been smuggled into the country

'Rainbow of Fire' sees him hiding under a hot worn

turn to page 48



Left Straining to fuel a phone call to his headquarters Mel Hunter realizes he'll have to use a ruler as a crowbar to remove the receiver from the hook Above The six inch agent invents a pen-sized tear gas gun which he uses effectively from behind some flower pots against a flock of 'giant' carrier pigeons Right Hiding in the coin return of a slot machine, Hunter is bombarded by a deluge of 50 cent pieces


LIBERTY
IN GOD WE TRUST
1948

MUMMY, from page 2

had a nice comfortable tomb until some of those grave robbers came and dug me up and now look at me —working for a monster magazine I never thought I'd be caught dead doing that. But I have been.)

But here is where Karloff *(Im hotep)* and Lee *(Kharis)* take divergent paths

This is mainly due to the fact that in 1959 when the Hammer Films production was released Nina Wilcox Putnam author (with Richard Schayer) of the original screenplay for Universal was in London and she brought pressure against Hammer to surpass its *Mummy* because she claimed they did such violence to her original story. Or perhaps that the *Mummy* did such violence to people. But in spite of Miss Putnam, you just can't keep a good Mummy down.

As you may have gathered I don't care much for movies about monsters —Mummies in particular. We *always* get killed and we appear so unsympathetic when we kill people (It is seldom explained that we have a good reason for our mass murders). But reluctantly I must admit that both the Hammer and old Universal versions of *The Mummy* have something on their side—even if I still don't like me.

Karloff as Im-ho-tep drops his bandages and walks the land as a man in contemporary dress. Behaving not unlike a vampire he seems to have hypnotic powers of the occult to force people to his will and to have command of the ancient magic of the Nile land. Karloff is certainly no Frankenstein at least not in this picture. That is, he is no lumbering super-human ox invulnerable to bullets and blade. It seems that he is trying to imitate Bela Lugosi who had just made the successful *Dracula* shortly before Karloff's *Mummy* was released.

On the other hand—or both hands as a matter of fact—Chris Lee retains the bandages of the Mummy and prowls the night dripping green mold from the tomb soiling much like the Mummy which appeared in *The Mummy's Hand* as enacted by one time Captain Marvel and all-time Western star Tom Tyler and also like the version of the Egyptian men ace carried on by Lon Chaney Jr. in a series of films which included *The Mummy's Ghost*

Im-ho-tep with his subtle occultism and sly sinister looks actually creates a more eerie secrecy mood—if you don't go to sleep during the dull stretches featuring mushy love scenes between young scientist Frank Whemple (David Manners) — with two names like that you know what kind of a guy he is—and the somewhat simple-minded darling Helen Grosvenor as portrayed by Zita Johann.

The story of Kharis the unsinkable gift-wrapped monster is no work of art but it is lively entertainment and there is no danger of drowning off. As Kharis rips aside iron gratings survives shotgun blasts and smashes through plateglass, the racket will keep you alert if nothing else.

In the original Universal *Mummy*, the Mummy itself only served as a buildup for what was really just a variation on the old vampire theme. Edward van Sloan (as Professor Muller) finally destroys the creature as only as he, in the role of Professor Von Helsing, staked out a claim on Bela Lugosi in *Dracula*. There was very little new in the film, even way back in 1932.

Of course Christopher Lee as Kharis follows the tradition of Tyler and Cheney Jr.—even to using the name "Kharis"—but this lurching muscle-bound body wrapped in rags remains a visually interesting creature, perfect for the screen whereas the Karloff story would be better in book form.

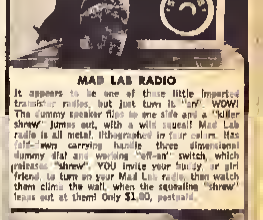
In both pictures the youthful heroine is representative of a reincarnation of the Mummy's lost love one which he must reclaim to satisfy the Gods of old Egypt. As Edward van Sloan destroyed Im-ho-tep, so Kharis is ended by Peter Cushing who nobly enough also played Professor von Helsing in *Horror of Dracula*. With Cushing in their movies Hammer has created something new in horror films—the continuing sympathetic hero to combat a string of menaces. van Helsing Sherlock Holmes or hero in *The Mummy* as the heroine's husband John Banning. Since horror films are one of the few kinds of movies being made they have to provide audiences with what they have always wanted in mysteries westerns and all types of pictures—a hero as well as a threatening villain.

I can proudly say that the Mummy is perfect for playing on one of Man kind's oldest fears the *Walking Dead*. There is nobody quite as dead as a corpse wrapped in the dusty cloth of five thousand years and nothing more upsetting than to see it walking.

Of course deep down the fear is not of the dead walking but the doubt that nags with wondering if the dead ever really do walk again anytime anyplace—or is the sleep dreamless?

If you think my luck has changed in the middle of this review just remember mummies are deeper than you think—six feet deeper at least ●

SHOCK SHOP



MAD LAB RADIO

It appears to be one of those little imported transistor radios, but just turn it "on". WOW! The dummy speaker flips to one side and a "killer shrew" jumps out, with a wild squeak! Mad Lab radio is all metal, lithographed in four colors. Has dial—even carrying handle. Three dimensional dummy dial and working "off-on" switch, which releases "shrew". YOU invite your buddy, or girl friend to turn on your Mad Lab radio, then watch them climb the wall when the scrubbing "shrew" leaps out at them! Only $1.00, postpaid.



VAMPIRE DEVIL RING

Shades of Count Dracula! It looks like it came straight from his castle in the Carpathian Mountains. A gleaming scowling silvery Devil's head. Great for club or costume make-up. Deeply carved horns, brow note beard and "vampire fangs". These are set off by flaming simulated ruby eyes. Good quality and massive. A real conversation piece! Let us know your ring size with order. $1



MAD LAB CAMERA

Looks like expensive sub-miniature camera, but walk until you press the secret button! Lens swings down and with a terrific squeal a "Killer Shrew" leaps out! Camera has viewfinder, dummy winding knob, carrying case, realistic lens mount. Authentic black crinkle finish with silver-gray trim! Furry "Killer Shrew" and "squealer" concealed inside. Lens locks in place until you push the shutter release! You'll have your friends jumping for the ceiling with the MAD LAB CAMERA! Only $1.00, postpaid.

MAD LAB HYPO

Life size! 8 inches fully extended! Needle appears to pierce "victim's" skin! Concealed button gives illusion of Hypo filling up with "victim's" blood! Can also be used in reverse — "Inject" blood—then show it apparently empty! The illusion is absolutely perfect, even close up! This glittering, wicked-looking instrument is quality made of crystal clear styrene plastic with metal head and "needle"! Scientific calibration marks! Thrills beyond belief! Use around friends with weak stomachs! Only $1.50, postpaid!

MAN MOON MASCOT

Poor little Moon Man! Looks like he's "way out there" and he can't get back. This lovable little guy is all head hands and feet. Put him on a lamp shade, picture frame, rear hook or car mirror, and those skinny bananas his "body"! He's fun-tastic, and made of soft, durable, flesh colored plastic, with pink ears, and bright red eyes! Your own personal moon Mascot! Only $1, postpaid.



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Your own spooky mascot! This Mr. Bones wherever you go. He's 7 inches tall, well detailed made of vinylized rubber! Even feels creepy! Flexible and springy, the slightest movement sets him shimmying and shaking. Hang Mr. Bones from car mirror or pin him to your jacket. Sit him down on desk or table! For you shutterbugs Mr. Bones makes a sensational prop for table top photography. Only 75c, postpaid!



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DEVIL SPIDER

Ugh. What a little horror this guy is! Made of vinyl rubber, for that creepy feel! 2 inches in diameter, he really gets the screams when you lower him on a thread or send him skittering across the floor! Well detailed in black with red tea tinted & wiggling legs start vibrating at the slightest touch! Slip him in your pocket, hang him from a car mirror, dangle him in a doorway! If you have any friends left in Kerwinkle, they'll never forget the time they mashed the DEVIL SPIDER out of their hair! Only 50c postpaid!

CASTLE DRACULA, TOPANGA, CALIFORNIA

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GIANTS, *from page 44*

by a donkey, completely confusing his adversaries by making it appear as if they were a talking burro.

Many times, too, Hunter can be found wedging himself between volumes in a book case to observe enemy agents at work.

Needless to say, the scenic designers and property men involved in the production of the fascinating series had to think big. In fact, I learned that to create the illusion that Hunter is just six inches tall, they had to build scenery and props 12 times larger than normal for every scene in which Marshall Thompson, a six footer, appears.

One *World of Giants* episode required the use of 50-cent pieces 15 inches in diameter. Another required test tubes 15 feet high, flower pots seven feet high, a standing lamp 35 feet high and a woman's comb five feet long. A special tear gas gun that is to munken Mel Hunter the size of a fountain pen was actually five feet in length.

A trellis that Hunter climbs in "Death Trap" was covered with roses and petals as big as elephant ears and thorns as big as daggers. The prop men even had to produce a postage stamp for an oversized box that was to be shipped to Washington D.C. The stamp was a foot high and was carefully marked to appear as if it had just gone through a giant postage metering machine. String used to wrap the package was actually a length of heavy sailor's rope.

Even a mud puddle couldn't be just a mud puddle. It had to become a small pond, 24 feet across.

There was also a typewriter with keys measuring four by six inches in size. Imagine typing a letter on that!

Producer Allard evidently spared no expense in the creation of the seventy plus props used in various episodes of *World of Giants*. All told, they cost nearly twenty thousand dollars.

And the series itself nearly costs atom-sized agent Hunter his life many times over, as each week he is confronted by hungry squirrels, playful possums, spider traps, sand-crabs, pouncing felines, and, of course, the nefarious do-gooders, the roles themselves.

World of Giants is a refreshing albeit imaginative and thrilling journey into the wacky realm of fantasy. They say that everything good comes in small packages. This is a king-sized package of miniature wonders that you can't afford to pass up.

But, HANDLE WITH CARE Mel Hunter might be inside. ●



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SET 3 — IT CONQUERS THE WORLD—ALL
SET 4 — THE MONSTER WOMAN
HOW IT MADE A MONSTER
THE BEAST WITH A MILLION EYES
IT CONQUERS THE WORLD
SET 5 — INVASION OF THE SUNKEN SEA—ALL



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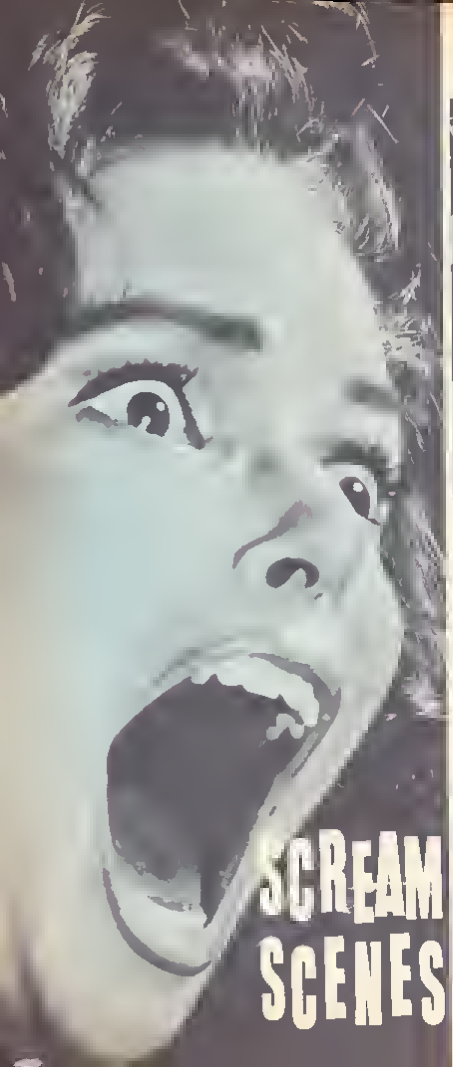
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IF I'M NOT HAPPY WITH THE SLIDES, I'LL RETURN THEM, UNDAMAGED, WITHIN TEN DAYS, FOR A FULL REFUND.

LET'S GO!



SCREAM SCENES



I've seen a lot of so called photos of the Invisible Man" peeves reader Susan Storm of New York City "but he always either has his head and hands bundled in bandages or else an artist has drawn in his features What I would really like to see for a change is a picture of the Invisible Man where I can't see him."

That's a reasonable request Susan Here is a scene from Universal's 1944 terror thriller *The Invisible Man's Revenge* with John Carradine as Dr Drury and (note how well you can't see him) Jon Hall as Griffin the man without any visible means of support

Readers who would like to see their favorite **FANTASTIC MONSTERS** in action are invited to send their requests to this department

FANTASTIC MONSTERS
TOPANGA, CALIFORNIA

Selected letters merit the actual photo used



CASTLE OF

Today after the countless millions upon millions of words written about Karloff the Uncanny and his progression from a truck driver to the immortal Frankenstein Monster and onwards there are very few corners of the earth where the name William Henry Pratt is known

William Henry Pratt was born in Dulwich, England on November 23 1887 You mean you've never heard of him? Well, there are few people who have But there are very few corners on the earth where *Boris Karloff* the name Mr Pratt adopted upon entering his theatrical career is not known To the majority of people the name Boris Karloff is synonymous with horror

Karloff's story has been told and retold and then again and again so many times over we doubt there are areas of his much-acclaimed career which are not known by now

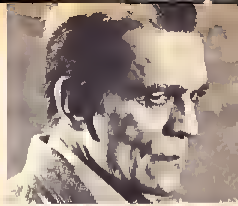
However there is a visual category to the Karloffian History that has seldom if ever been depicted

Here, then, is Mr Pratt, as you've probably never seen him before, in photos from some of his most famous and often chronicled motion pictures

There has never been any one quite like Boris Karloff—or for that matter, never any thing

KARLOFF









Reading from top to bottom the photos shown are Karloff as the Master of The Walking Dead *for Warner Bros. 1936. Premier terrifiers of the screen Boris with Bela Lugosi as they appeared in Edgar Allan Poe's classic* The Raven *(Universal 1935). With singer Perry Como at the rehearsal of a 1940 NBC song & score radio special Karloff as "The Mad Sheep" in Universal's Abbott & Costello Meet* The Killer *(1949)*





1



5



2





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7



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8

1 *Starring as* Vollan, *who aids in unlocking the sinister secret behind Universal's* Strange Door *in 1951*

2 *The duty-bound General Pherides trapped on the* Isle of the Dead *for RKO in 1945*

3 *Comic mad scientist in Columbia's* The Boogey Man Will Get You *(1942)*

4 *Off camera* Boris shows *fellow actor Stanley Ridges shots of himself taken while Atmng* Tower of London *(Photo by Ed Jones on the Black Friday set for Universal in 1940)*

5 *Boris attempts to rule the world behind* The Mask of Fu Manchu *(MGM 1932)*

6 The Ghoul breaks *from his padded cell to terrorize superstitious villagers (1933)*

7 *Gaudet, a prisoner of* Devil's Island *(Warner Bros. 1936)*

8 The Black Castle's *well-meaning physician (Universal 1952)*





Morgan, Universal's *occult drama,* The Old Dark House, *constructed in 1932*

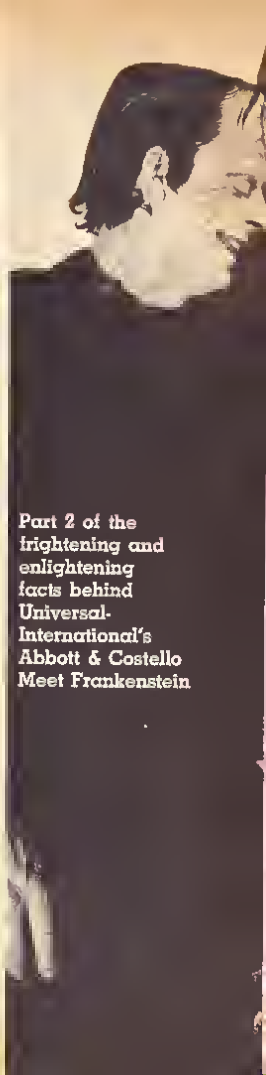
The two sides of Boris Karloff are shown here in this rare scene from Abbott & Costello Meet Dr Jekyll & Mr Hyde *Universal 1953)*



HORRORS IN HOLLYWOOD

photos copyright 1948 by Universal Pic





Part 2 of the frightening and enlightening facts behind Universal-International's Abbott & Costello Meet Frankenstein





Director Charles Barton warns Lon Cheney Jr to stop biting nails—particularly coffin nails





Peaches and scream. It's not playing the role of a monster like Frankenstein. Glenn Strange reported one Black Friday. Sometimes the old bean aches with it all.

Strange rapidly lent conviction to his words with a few of his memorable experiences starring as the legendary Frankenstein Monster for Universal's *House of Frankenstein* in 1944 and *House of Dracula* one year later.

The splitting headaches that constantly clasped him after wearing the massive horror disguise for a few hours were only the first flashes of his troubles.

'That and the fact I had my face scarred by the heavy use of makeup. That spirit gum will leave you looking like a ghost it takes off so much skin. One more movie and I could have played the Living Skeleton instead!'

Lon Chaney Jr. also at the party where *Abbott & Costello Meet Frankenstein* had his own skin to worry about for the many monsters he had brought to life in films.

Like Glenn, Chaney owned face scars from wearing deep-rooted makeup for the Wolf Man, the Mummy, Frankenstein's Monster, and others too monstrous to mention.

'But' Glenn pointed out, 'when Lon and I did the Abbott & Costello comic horror in 1948 we didn't have to worry about losing our skins any more—thanks to those two great Universal makeup men, Jack Kevan and Buddy Westmore.

Kevan, especially for the film, devised not only a new type of sponge rubber Frankenstein mask for Glenn but also a pliable wolf head for Lon Jr.

And for the first time on the screen, Chaney as the wild and wooly Wolf Man was able to register facial emotions. The mask built up by Westmore replaced the previous makeup clap which made the horrors hairy face rigid.

With these ingenious masks not only were hours saved in each morning's makeup schedule but also the actors could appear in their ghoulish roles with no pain and no more sweat than any other player when the day's shooting was over.

The idea for the Bud Abbott and Lou Costello fun-film-chiller was born during a conversation the hilarious duo had with their writer John Grant. Strange explained:

Grant and the two clowns had established a successful pattern where the rotund and hapless Costello struggled against perils, confusions, contradictions and complexities put in his path by the Icon sardonic Abbott. Both Bud and Lou were now anxious to veer sharply away from the story backgrounds they had covered so suc

turn the page

successfully in previous features

Menacing foils for Costello were discussed and in rapid order the notorious names of Frankenstein, the Wolf Man, and Dracula were suggested

The idea of Abbott & Costello getting themselves tangled up with the three terror titans received a hysterical nod from the Universal scenario department.

And before any of the three movie monsters could even say "Boo" they were already face-to-face with the notorious laugh-getters

With Glenn as the Frankenstein Monster Cheney Jr as the Wolf Man and Bela Lugosi at his loathsome best as Count Dracula of Transylvania, the film primarily concerned itself with the vampire's attempt to transfer Costello's brain to the Monster

Although Drac was unsuccessful in his educational project the brain storm for making such a feature resulted in one of the most famous (or infamous) motion pictures in Hollywood history

"As long as I live," Glenn Strange told us, "I'll never forget working with Bud and Lou. Out of all the many films I've made this one is my favorite. It was a laugh a minute both on screen and off."

One of the off-screen gags thought up by Glenn and Lou was actually seen in the film

The script called for Costello to sneak around the wax museum of Dracula's castle and suddenly bump into Glenn as the Monster. The comedian was to get frightened at this point. End of scene

But when the two of them got together on the weirdly lit set they decided to do a turnabout just for the howl of it

While the cameras were grinding, Lou stumbled on the Monster and stood petrified. The man-made creature took one look at the round-faced comic, raised his arms with fright, and ran screaming from the cob-webbed museum.

Director Charles Barton and producer Robert Arthur both joined the laughter and the gag stayed in the print

This initial combination of the two famous comedians meeting up with monsters human or otherwise was so well received by audiences that by popular demand Abbott & Costello later went on to plague and bewilder Boris Karloff as "The Killer," the Invisible Man, the Mummy, and the gruesome twosome of Dr Jekyll & Mr Hyde

Being a movieland monster isn't always the easiest role to do," reminisced Glenn Strange, long a Western actor, currently bartender Sam in CBS-TV's *Gunsmoke*. "But if I had to be Frankenstein and renew acquaintances with Bud and Lou all over again I'd be the first one back at the castle" ●



Above Bela Lugosi and Glenn swap shop talk outside the Universal picture morgue. Below and right A Strange Pair—(left) Glenn and his daughter Jonine (age 8) on the set of MEET FRANKENSTEIN *in 1948, and (right) Glenn and Janine circa 1962*





MORTAL, *from page 33*

discover a hero of superb conception, played by a magnificent star and backed by special effects never topped in all the years of movie serials

Readers of comic books bored by a steady diet of incredible monsters from outer space beneath the sea, and other unlikely creations, haunt cottetoes shops and find colorfully chronicled in the dust laden pages of bygone decades the adventures of a magical figure who was to become the world's best-selling comics hero with a monthly circulation of over two million copies

They discover Captain Marvel the World's Mightiest Mortal brought to life by heroic Pictures in *The Adventures of Captain Marvel*, a twelve chapter thriller

Come back with me to that time I first saw Captain Marvel on the screen Let's transfer ourselves back to those days before World War II, and for just a little while be kids standing outside a small town movie theatre reaching into our blue jean pockets for the reassuring feel of the coins that will take us past the box office and into the enchanted darkness of a Saturday afternoon And show Posters tell of the exciting the two (or three) features we'll see, and, thrill of thrills a multi-colored sign as big as a ten year-old advertises the first chapter of a new serial starring Tom Tyler the long time western star who had only recently broken character to snatch us with *The Mummy's Hand*.

Tom Tyler is starred as Captain Marvel the red-suited flying hero we've all been giggling at in Whiz Comics and *Captain Marvel Adventures* and it looks like a real corker

We buy our tickets make our way past the candy stand and when the serial comes on with Chapter 1, we can see that it's going to be a cracker indeed!

We sit...thrilled and stunned at the transformation of the young boy into a grown man of unlimited power We whisper the *word* ourselves but we find it can only happen up there on the magic movie screen

At the wizard's command, Captain Marvel speaks his name and is magically transformed back to Billy Batson The wizard tells Billy that he need only pronounce the magical word *"Shazam"* to be turned to Captain Marvel in times of danger And so off we go into one of the great film adventures of all time

Rejoining the party of archaeologists Billy learns that they have decided that the Scorpion is too powerful a weapon to place in the hands of any one man They leave the golden figure in the tomb but each takes one item so that no member of the party can use the ray without the consent of the others

Gathered only by attacking native tribesmen (roused by Captain Marvel) and by a bridge over a mountain gorge that collapses as they drive across it (Captain Marvel saves them)...they all make their way safely back to America.

Once again on native soil the serial takes a turn for the routine A mysterious hooded villain known also as the Scorpion, seeks to gain control of all five tenses, by trickery—and by violence

One by one the tenses fall to the Scorpion as the archaeologists joined by Taf Chotah Billy, Betty, and Whitey...hold periodic councils to fight the threat

A series of magnificent cliffhangers cap the passing chapters In one Captain Marvel himself is rendered unconscious by a rigged electrical device and carried down a conveyor belt to a falling guillotine as the chapter ends

In another one of the greatest of all special effects is used to create the sight of an *entire mountain melting in lava* with Captain Marvel trapped inside!

In other chapters Billy Batson (played by Frank Coghlen Jr) is the intended victim as true to Shazam's instructions he uses his magic power to be transformed to Captain Marvel only in moments of dire danger But if an Billy he is knocked out bound and gagged and left to die in an exploding airplane a bombed sheek a sinking ship he cannot call upon Shazam

Of course, Billy Marvel is not the victim in *every* cliffhanger not by a long shot One of the best of them has Betty Wallace knocked out and trapped behind the wheel of a madly careening automobile In another Betty and Billy together are exposed to a death trap as they open a safe which will automatically set off two machine guns aimed at the very spot where they stand!

All the time the Scorpion is getting the tenses one by one Finally in a frantic race to head off worldwide destruction by a new invincible mad man the entire surviving cast make their way back to the tomb in Shampassing through a tornado en route only to be captured bound and—you could guess it—gagged by those selfsame tribesmen.

Gloating in triumph the Scorpion mounts the five tenses in the golden idol and destroys a few innocent by standers just to show how well it works He has Billy brought before him having guessed that Billy is somehow capable of the magic transformation to Captain Marvel and demands that Billy give him the secret or die

As the Scorpion removes Billy's gag the heavy youth says "I'll not only tell you how I become Captain Marvel I'll show you *Shazam*!"

Boom Captain Marvel appears, zips the hood from the flabbergasted Scorpion and reveals him as none other than Professor Bentley!

Bentley is killed in the eruption of a convenient live volcano and as Captain Marvel stands once more in the Tomb of Shazam he is magically transformed to Billy without having spoken the name of the wizard

Instead, the voice of Shazam himself is heard explaining that now that the menace of the Scorpion is no more—Marvel had thrown the golden idol and the tenses into the volcano, just for good measure—he is no longer needed and so his powers are being withdrawn

Thus ended the great film adventures of the even greater Captain Marvel the super hero who out-supered Superman

The serial was reissued in 1953 under the misleading title *The Return of Captain Marvel* a nifty little piece of deception also used in the re-release of *Captain America*, another comic book adaption into the world of serials

The lucky few can still see *The Adventures of Captain Marvel* today An occasional private showing is arranged at which the whole twelve chapters—they ran almost five hours altogether—are shown in a single evening Even more rarely the serial is shown as it was made to be seen—one chapter at a time over a period of twelve weeks Probably that is the better way to see it There's an awful lot of plot packed into twelve episodes It took five screenwriters to produce the script Ronald Davidson Noemen Hall Archie Heath Joseph Poland and Sol Shor The musical score (it was a great it was by Cy Feuer who recently composed the music for the hit show *Bye Bye Birdie* There were even two directors William Whitney and John English

But if you are hoping that there will ever be a real revival of this wonderful adventure you are doomed to disappointment

Captain Marvel may have out supered Supermanbut *National Comics* the owners of Superman, entrenched *Fawcett Publications* who owned Captain Marvel and his whole Shazam hogutten family

National's lawyers got *Fawcett* to sign a consent decree in 1953 agreeing to bury Captain Marvel deeper than the waste from an atomic reactor to exhaustion *National's* dropping a long outstanding lawsuit against the rival firm

So except for those rare and semi attendeature showings chances of seeing Captain Marvel are slim

It's sad indeed it seems unfair that those gayheroids in their aged twenties and ancient thirties can cling to that golden memory And youngsters of today can keep on the alert for those rare revivals and maybe some Saturday afternoon in a decrepit old movie theatre in an old neighborhood, discover what it was like to view the mighty *Captain Marvel* ●



The imaginative Rod Serling Emmy award winning host and curator of THE TWILIGHT ZONE

Terrors From The Twilight Zone

You're travelling through another dimension—a dimension not only of sight and sound but of mind—a journey into a wondrous land whose only boundaries are those of the unlimited nightmarish imaginings of the far out Rod Serling

Below, Andy Devine, veteran comedy actor, stars as a confirmed teller of tall tales who more than meets his match when he encounters creatures from another planet in "HOCUS POCUS AND FRISBY." Right: Science fiction author Charles Beaumont casts a careful eye over the pawn of Satan (played by Robin Hughes) that he had created for "THE BOWLING MAN" episode of THE TWILIGHT ZONE. For right, "THE FUGITIVE," ruler of a fantastic planet beyond our solar system.





Midnight may be the witching hour
moonrise the time when creatures
rise and werewolves howl But the
true time of terror — the time of
fear and foreboding — the time of
fantasy and phantoms is twilight
time

It is in the dying hours of the day,
in the last dim moments before dark
ness overcomes and envelops day in
a black shroud that imagination runs
wild Then, the unreal becomes real
Fancy becomes fact Shadow becomes
substance In twilight time nothing
is impossible

That is the premise on which the
imaginative mind of Rod Serling
created his Emmy-winning series,
The Twilight Zone for the CBS Tele-
vision Network.

The unlimited possibilities of the
"impossible" which can occur in the
mystic twilight zone would be grist
for any writer's mill or mind But to
the hands of Rod Serling what might
have been "just another fantasy
series" won television's highest
award The "Emmy" of the Academy
of Television Arts and Sciences

It brought Rod's total number of
Emmy's to five, and must have made
his childhood as "wonderfully happy"
as his growing up years

Serling, creator, primary writer,
and host of *The Twilight Zone*, was
born on December 25 1924 in Syra
cuse, N Y The childhood he remem
bers so pleasantly was spent in Bing
hamton N Y

But any teen-age dreams he had
of a writing career were blasted from
his mind by war Hitler blitzkrieged
Poland Pearl Harbor was bombed and
World War II burst into furious flame

Rod Serling's happy childhood sud
denly was over He quickly grew up
as an army paratrooper The blood,
sweat and tears of three war years
in the Pacific did not stifle his desire
to write however

He used the experience to soak up
the deep insight into human beings
which a writer must have Serling
listened to and observed his fellow
troopers He learned their speech,
their character traits their philoso-
phies and ideas.

The unreality of war itself may
have planted in his mind a sub-
conscious idea for a later *Twilight*
Zone story In any event, as Serling
used the tools of war he also acquired
the tools of writing

by Dan Gilbert









After the war his first step towards a career as a writer was to enter college on the GI Bill. He enrolled in little Antioch College in Yellow Springs, Ohio, deliberately choosing a small school because he believed its environment to be the best kind in which to let literary ambitions grow.

Two years before graduation he took a partner in his efforts to obtain recognition as a writer. He married Carol Kramer. As Mrs. Rod Serling, Carol has been a major source of strength to her husband in his struggle to reach the top pinnacle of television.

Soon after their marriage, Rod and his bride went to New York. There Rod worked as an apprentice radio writer under Antioch's work-study plan which provided for actual radio writing experience in addition to academic study.

As a raw recruit in radio, Rod quickly moved up in rank. A first success was winning $500 second prize in the Dr. Christian script competition. Then, he wrote for such famous radio shows as *Grand Central Station*, on CBS. At the same time, he returned to Ohio, and was hired as a staff writer by WLW, Cincinnati, one of America's outstanding radio stations.

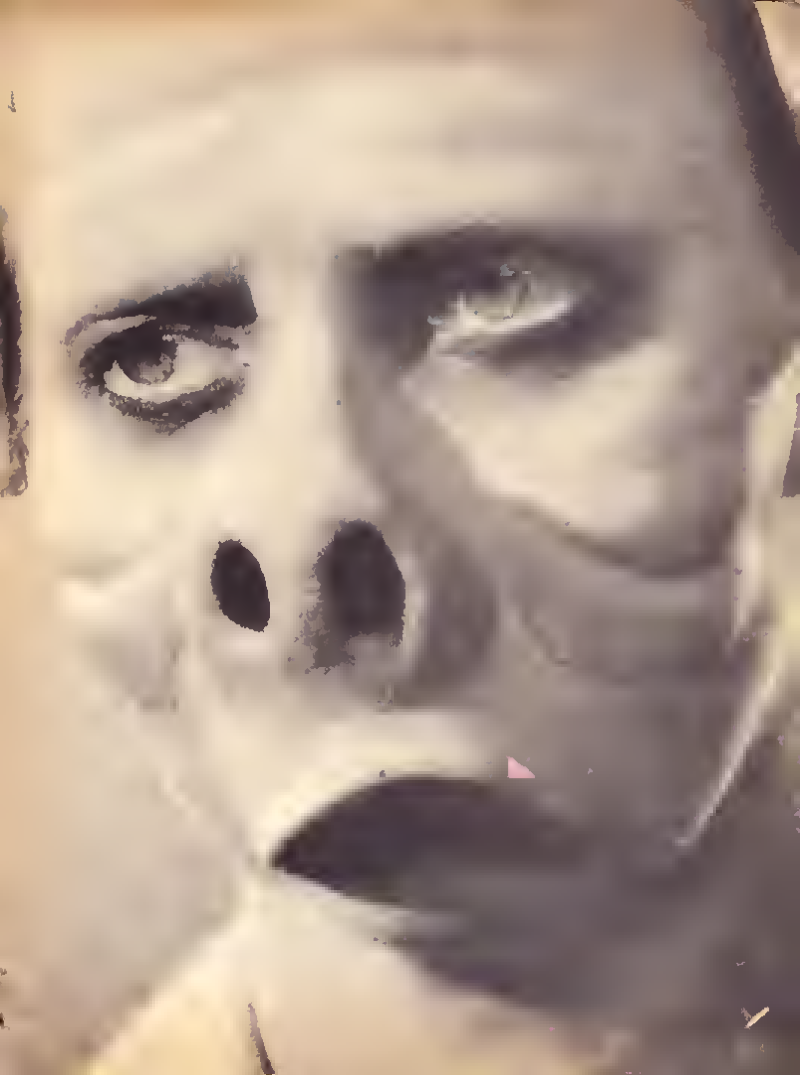
By the time television was ready for the masses, Rod was ready for television. His TV credits included such top-rated shows as *Lux Video Theatre*, *Armstrong Circle Theatre*, *Fireside Theatre*, *Ford Theatre* and *Kraft Theatre*.

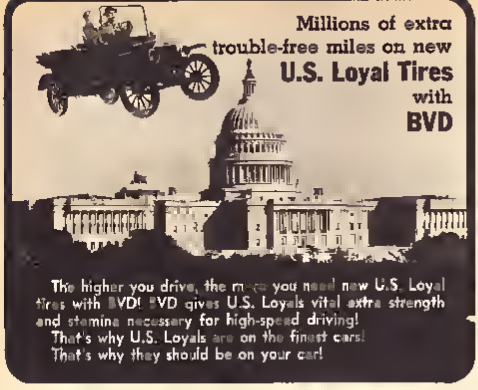
It was *Kraft Theatre* which catapulted Rod Serling to eminence as a television writer by televising his famous "*Patterns*." This television masterpiece and classic won Rod his first Emmy" the Sylvania Award, and the Christopher Prize.

Successes tumbled on successes for Serling with the advent of *Playhouse 90*. Rod's unforgettable scripts for *Dark Side of the Earth*," *The Velvet Alley*, *Rank and File*," *Requiem for a Heavyweight*," and "*The Comedian*," clearly established Serling as a writer of first rank. He won two more "Emmys" for "*Requiem*" and *The Comedian*." He also received the Peabody award for "*The Comedian*."

turn to page 62

Upper left, Serling at the gateway to Heaven in the story 'CAVENDER IS COMING'
Center, Makeup man Charles Schramm puts the finishing touches on the department store mannequin created in the likeness of actress Anne Francis for THE AFTER HOURS'
Below, Burgess Meredith, as 'MR. DINGLE, THE STRONG' poses with space creatures who make him the smartest man in the world.
At Right, The dog faced nurse from 'PRIVATE WORLD OF DARKNESS'





RUBBER, *from page 12*

He quickly read the label and looked deeper into the compartment for the instrument he needed to take the formula. He found it.

Dell took a dose of Karu Creighton's formula in the specified amount. Tensely he went over to the dresser. In the small room, He threw up the window shade so the sunlight would give him a well lighted view of his face. Standing in the brittiant sun a moment, he nervously threw open the window to relieve the stifling heat of the California summer.

His eyes looked back at him strangely from the glass. Glassily from the glass, he thought almost giggling. He pulled back one eyelid for closer inspection. It stayed pulled back with a curious orientat took.

That was it! Creighton realized. The Orient. Or at least—the Far East.

An India Rubber man, a real one—that's who had given Creighton the formula. That's how he had been the "Man with the Rubber Face." And now, Dan Dell could recreate his roles, even *The Halfling.* He could make a fortune!

He tried all the roles he could recreate. Dell sculpted his face into weird gargoyles and pious saints, into the visage of the Hunchback and of the Frankenstein monster . . . Strange face that, but there were stranger ones.

His mind went back to The Halfling—that thing with almost liquid flesh he had seen Creighton do when he had been a boy. He tried it. He tried letting his arm hang limp like plastic. It was easy.

But then in *ridiculous* alarm he tried straightening his arm out. It wouldn't . . . straighten . . .

Dell looked at his face in the mirror—the face that wasn't changing of his own accord but that was *flowing* into new weird contours.

Suddenly Dell remembered what the pawnbroker had told him of Creighton and just as abruptly he knew why the old actor had made all of his monster films in New York in the winter.

Dell looked up at the bright hot California sun. And screamed. Once . . .

Mrs. Hudson pounded on Dell's door angrily.

"Less noise, Mr. Dell!" the landlady said. "You and them wild friends of yours got to keep your voices down!"

When there was no response she tried the door—found it open. She entered sniffing noisily.

"Empty," she observed. "What's that rubber smell?"

Finally, she saw the pool of shiny liquid on the carpet near the dresser.

"He's going to have to clean that stuff up himself," she said. "Looks like that rubber stuff that was used to patch up tires with in the old days. Messy. Melts and runs all over. Nell's Half Acre in hot weather like this. Okay in the winter, but stop this time of year. Wonder if he's stealing tires and fixing them up . . . ?"

Mrs. Hudson left the room talking to herself—leaving the puddle of liquid rubber on the floor that had once been alive, never realizing that Don Dell had at last made his big splash in the world. ●

TERRORS, *from page 61*

the first time the award was ever given a writer.

His *Twilight Zone* series, in addition to adding to his collection of "Emmys," also has been given many other outstanding awards. And the object of all this honor and fame is a compactly built, suntanned, intense, but down-to-earth fellow who speaks the language of the average guy as easily as he talks in literary language.

So busy at the typewriter that an occasional swim in the family pool is his principal recreation, Serling keeps regular office hours. The pool is strategically located just outside the door of his writing studio at his Pacific Palisades home enabling him to jump up from his desk and into the pool between pages of a script.

The rest of the family besides Rod and Carol, includes daughters Jody, 10, Nan, 7, Beau, an Irish setter, and George, a beagle. Rod is always fighting the clock to have time with his family.

His business-like approach to writing his solid connection with the real world may seem paradoxical compared to the wildly-imaginative scripts for *The Twilight Zone.*

But as in twilight time, so in the mind anything is possible, and the story limits of *The Twilight Zone* episodes are limited only by the imagination of Rod and his primary writing colleagues, Charles Beaumont and Richard Matheson. Creatures from outer space, tales of terror, psychological dramas and pure fantasy have come out of the twilight zone.

Private World of Darkness' was pure horror, the tale of a hideous race of the future in which the abnormal became the normal. *"The Fugitive'* was the tale of a king on holiday from another era, who befriended and entertained a little girl.

'Hocus Pocus and Mr Frisby, had Andy Devine destroying" creatures from outer space with a secret weapon, his harmonica. In *'The After Hours'* a department store mannequin came to life and was sent into the normal world to observe humans.

One of the funniest episodes was the story of *Mr Dingle, the Strong.'* Two experimental teams from different planets made Mr Dingle alternately the strongest and smartest man in the world. These powers enabled him to overcome the bullies and wise guys who made his life miserable.

Every episode has had such a fresh and interesting approach, it might well be asked of Rod Serling, 'What are you going to do for an encore?' CBS has the answer to that. The good news for fantasy fans is that, starting in January, 1963 *The Twilight Zone'* goes to one hour in length.

So away with the witching hour, the hour of mummies and bring on the hour of *The Twilight Zone* and the remarkable Rod Serling. ●



Scanning the future flights of fantasy looming up in Hollywood's Try-Fright Zone

HORRORSCOPE

Above THE MAN STER, *currently mak ing eyes pop out at local theatres*

Below Mecnman cap tures *Earthlings* in new *Mexican space feature* CONQUISTADOR DE LA LUNA



The beast is yet to come your ogeously puns Roger Corman who has scared up over 50 feature productions Corman plans to uncage Edgar Allan Poe's *The Raven*, rebuild *The Tower of London*, become a tourist on *Sinbad's Magic Voyage* and finally get in *The Race for Mars*

While *The Hands of Orlac* fingers paint the screen with blood again (the first time was in a 1924 silent classic), *The Fire Serpent* will be scorching celluloid for Rainbow Films. An *Alien Seed* is being cultivated by writer John Kelley, and Jerry Lewis plans an about face as the troublesome doubleseme *Dr Jekyll and Mr Hyde*

MGM spooks all with *A Haunting* while it helps Oscar-owner George 'Time Machine' Pal cage scripters Ben Hecht and Charles Lederer for *The Circus of Dr Lao* (also a Bantam Book 50c)

Searching for *The Village That Wandered* is producer Charles Mcsterious Island' Schneer who also plans placing *The Final Man on the Moon* early next year

Herman Cohen man behind Teenage *Frankenstein* and *Blood of Dracula*, called with the news that he will be conducting a celluloid tour through his *Black Zoo* after which he'll be aiming at *Target Moon*.

Curse of Rame Shek an sweegling Egyptian mummy chilled faithful radio listeners to CBS recently while later flying saucers landed to convince radio lgue *You Died Last Night* scripted by Robert Arthur *The Second Door* lead to wetter transmissloo written by the eudie play's star onetime *Gangbuster* Robert Reddeck You'll find *Suspense* in the Sunday radio linenp

And you'll find humor in the lives and lilm deaths of Boris Marleff John Carradine Lon Chaney and others as author Leo Guild tells it in his funny funny new book *Hollywood Scrapbalks* (Hollelway House, 60c)

Ex-Tarzan Gordon Scott dons an Italian lolnclolb for his starring roles in *Maciste Against the Vampires*, *Maciste in Hades* and *Maciste Against the Monsters*. Former Jane' lo the Burroughs ape man lilms Maureen O'Sullivan is currently swinging oo Broadway, *Cradle and All*.

The Black Robed Ghost is wrapped up in Jack 'Dragnet' Webb's True tee vee Robert Bloch synonymous with *Psycho* is off on a *Treasure Hunt* for the Webb series

William 'Zotz' Castle sends his greetings from *The Old Dark House* which he is exploring in England. He wants us to know he'll be filming a whacky one after *House*—*My Brother Was an Eagle* with a hero over he admits is a real bird brain

OOZE

FANG EXTRA

NOOSE

TOMBSTONE TIMES

VOLUME 1 ☆ ☆ ☆ ☆ ☆ FIVE SCAR FINAL — ALL THE NEWS UNFIT TO PRINT ☆ ☆ ☆ ☆ ☆ NUMBER 2

COFFIN CORNER

I recently saw *The Men of a Thousand Faces*, in which James Cagney portrays Lon Chaney Sr I thought Cagney's makeup was so terrific that I'd like to know who created it for him.—PAUL MITCHELL, LOUISVILLE, KY

Bud Westmore and Jack Kevan mask and makeup specialists long associated with Universal horrors may be the ones who take the credit For more information on them see "Horrors in Hollywood" in this issue

I live and breathe the werewolf films and movie serials! And never in my life have I seen a serial here like Sky Allitude! Would you please tell me all the cliffhangers in which he's been featured?—LARRY TALBURNS, ROBERTS TEXAS

The helmeted flying leader of the famed Super Squadron made his debut in 1939, in Sky Allitude *Two years later* Sky Allitude Meets Zoltar *and in 1940* Sky Allitude Vs Maniac Master *A little known film released in 1949, was* Son of Sky Allitude *a full-length feature*

Is there any way I can collect horror movie producers, Roger Corman and William Castle? — DOUG ROHADLO, BROOKFIELD, ILL

Roger Corman may be reached through American International Pictures and William Castle at 1439 N Gower Both are in Hollywood

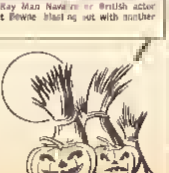
For years and years now I've been trying (without much luck) to learn the identity of the actor who was *The Shadow* on radio I've heard it was Orson Welles but I find that hard to believe Can you help me out? —JACK PACKARD, REDWOOD CITY, CALIF

Yes, Orson Welles did at one time play the invisible Shadow, but the most popular actor in the role was Brett Morrison who back in 1936, produced, directed, and starred in a special radio adaptation of Bram Stoker's Dracula

BUZZ GORY SPACE DERANGER



If you think this is silent film star Ray Man Navarro or British actor Helmut Dantine you're wrong It's Count Bowie blasting out with another edition of Tombstone Times



Monster Fan Mag Launched

Horrors of the Screen is devoted to the realm of motion picture suspense and fantasy ' writes editor Alex Soma about his great new fan publication. 'It is designed for those who enjoy and appreciate the art of cinematic terror"

Within the 44 thrill crammed pages of Alex's first issue of *Horrors of the screen* you'll find stills of Bela Lugosi, Peter Cushing, Vincent Price Christopher Lee in addition to features and articles on silent and current horror films plus a photo-packed review of *Curse of Frankenstein*.

Copies are going fast Alex tells us So if you don't want to miss gasping to *Horrors of the Screen #1* send Alex your 50c today His address is 910 Union Ave, Brooklyn 11 NY

HAUNT ADS

Comic book fan *Ronn Foss* is anxious to obtain original artwork by noted comic magazine artist, *Joe Kubert*. If you have any for sale you can reach *Ronn* at Rt 1 Box 181 Suisun (Rockville), Calif *Bob Harper* has a list of monster movie items for sale Contact him at 11 Eastwoods Lane Scarsdale NY Wanted by *Don Sheppard* 2771 San Marino Los Angeles 9 Calif stills, pressies posters anything at all from the serials *Sky Allitude* and *Sky Allitude Meets Zoltar* 'I'll pay top prices for whatever you have on my favorite serial hero Don adds

Nicholas Cerrone is in the market for back issues of



PETER CUSHING FAN CLUB

Victoria Priester extends an invitation to all the many fans of British actor Peter Cushing (star of *Horror of Dracula The Mummy Hound of the Baskervilles* etc) to join her *Peter Cushing Fan Club*

In addition to free membership photos club card and monster contests, there is a special club journal detailing the latest film adventures of Cushing

For full information on membership contact Victoria at 8 Courtland Drive Montgomery 5 Alabama

the fanzine Ape If you have any for him, write him at 831 Girard Rd, Toms River NJ

Larry TeBurns 931 No Valley, Burbank, Calif has his claws out for photos from movies like *The Wolf Man* and *Destination Moon* He also wants pix of *Glenn Strange* and *Lon Chaney Jr* An ape call goes out to Tarzan fans everywhere from *John & Tom McGeehan* All interested jungle man devotees are asked to write *John & Tom* Their address is 405 E fifth Santa Ana, Calif

Rudy Franke wants all fans who have photos from *Flash Gordon* and *Tarzan* films for sale or trade to write him Drop him a line at 5446 Foothill Blvd Oakland 1 Calif

If you have pressbooks from *Curse of Frankenstein* Revenge of *Frankenstein* Creature from the Black Lagoon or *I Was a Teenage Werewolf* up for sale contact William *Armstrong*, 241 Pleasant St Providence 6, Rhode Island Bill is in the market for the above Back issues of comic books are wanted by *James Brown* 836 Control Center Materiel Bn Barstow Calif He is particularly interested in titles like *All Winners* and *Spectre* *Jim Mix* 2743 San Marino Los Angeles Calif is interested in hearing from those of you who have actual discs or tapes of old radio programs like *Inner Sanctum* and *I Love a Mystery* He also wants westerns and comedy radio shows (any type at all) Will trade or buy

The Price Is Fright



Californian Larry Byrd presents the latest issue of his monster gazette Terror to horror films star Vincent Price on the set of Price's recent chiller aptly titled, Tales of Terror



Drac Is Back

Rick Christy of Chicago Ill poses as the infamous Count Dracula, in this scene from one of his home horror movies, Fawns of Satan co-produced with fan Bob Greenberg.



Monster Clan

Head of his own monster clan is Frank Steinatra alias Glenn Normale of Burnsville Alabama. Other famous members of Frank-Glenn's cult are Peter Lorrafard Scream Martin, and Gary Bishop

SECRET MESSAGE FOR FANTASTIC MONSTER CLUB MEMBERS ONLY

G Y S R L G S O U W C S B X W
C G O L R G O W R M Y W X U
C F F Z W O W F S Y E L A T L
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SEE COMPLETE PHOTO REVIEW
OF THIS ISLAND EARTH IN
THIS ISSUE ON PAGE 18

Universal-International's
Metaluna Monster

MONSTER OF THE MONTH



The bulbous head five times the size of a human's the brain completely exposed. Apoplectic eyes protecting like glowing half domes a network of underlying veins plainly visible. Strained facial muscles on the surface.

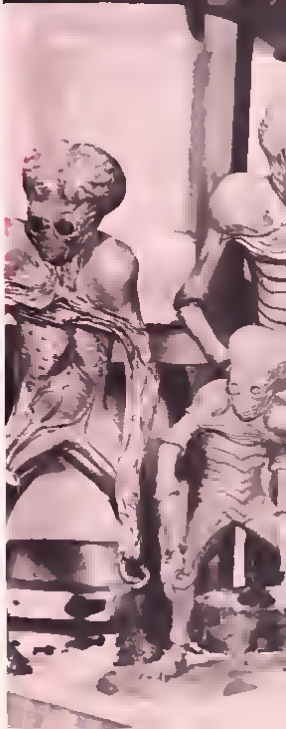
The cranium pulsating with each heartbeat. Five tiers of interlocking mouths—one serving double purpose as a nose. Hands dangling to the ankles lobster-like claws replacing fingers. A shell like an armadillo's covering the spine.

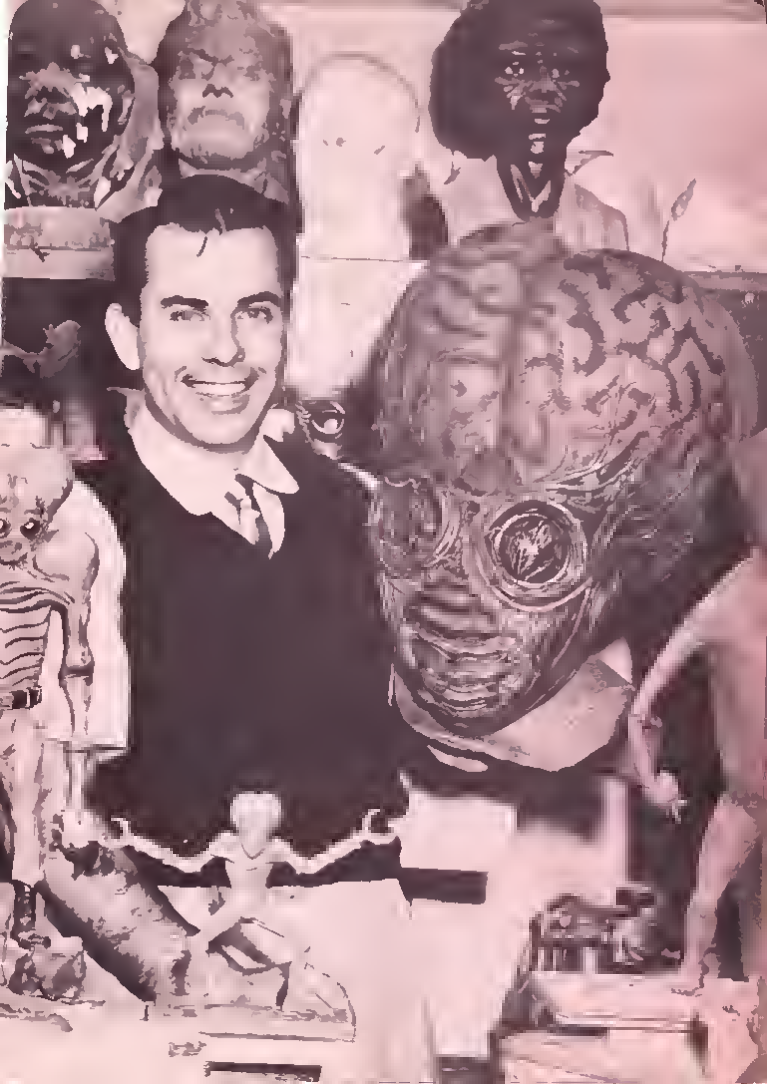
It all adds up to the *Metaluna Mutant*—an eight foot creature from another world half human half monster—easily one of the most nightmarish of all grotesque figures ever to reach the technicolor screen.

The *Mutant* slithered forward in *This Island Earth*, a Universal-International science-fiction production of 1955.

This special specimen, created especially for the film by Bud Westmore (pictured here) U-I makeup veteran had a total construction cost of over $24,000. The horrendous suit was the product of ten months of special design and development by Westmore and his monster-happy associates.








TALES OF
MONSTER
OF THE
MONTH


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